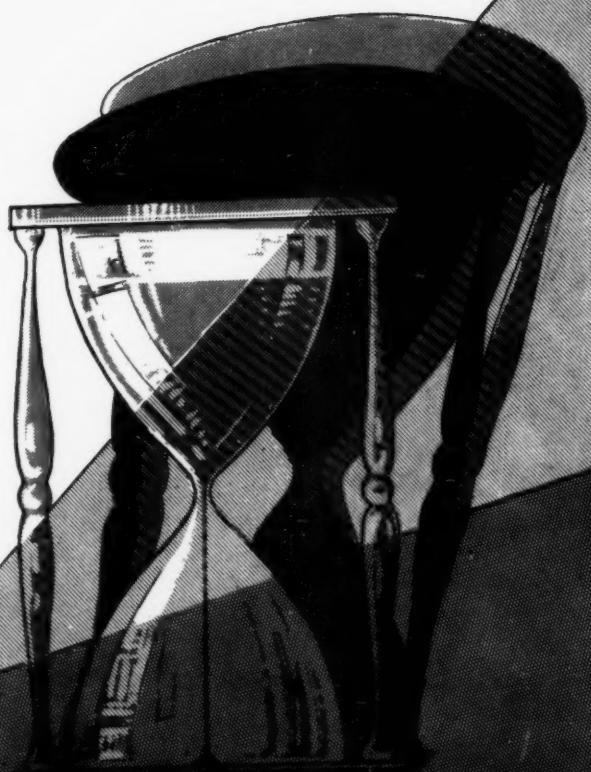


25-

# The Photo. Lithographer



JANUARY

L. J. HOFF

# ZENITH

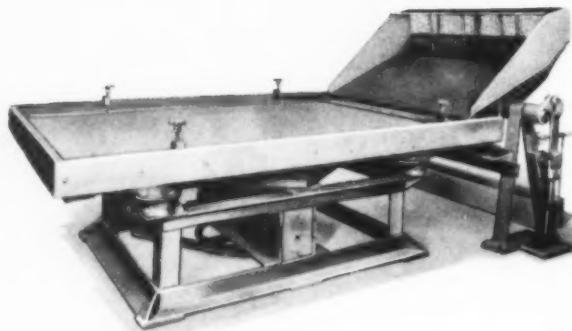
## FIRST CHOICE

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THE LITHOGRAPHERS' FIRST  
CHOICE BY A WIDE MARGIN

---

that is **ZENITH** the only  
**GEARLESS, SINGLE, ECCENTRIC**  
**GRAINING MACHINE**



You have only to use a Zenith to know why. The many exclusive features and a consistent performance record have given the Zenith its enviable reputation. No lithographer has ever bought any but Zeniths after using his first

Zenith Plate Graining Machine.....

We Buy and Sell all makes  
of Lithographic Presses

ASK FOR THE LIST OF ZENITH USERS

## ZARKIN MACHINE COMPANY

335 East 27th Street

New York, N. Y.

Manufacturers of ZENITH . . . The Only Gearless Single Eccentric Graining Machine



MAKE your New Year Happy  
by adopting this latest devel-  
opment in Offset Blacks.  
Many Lithographers pro-  
claim it the best they have  
ever used.

## Sinclair and Valentine Co.

Makers of

PULP AND DRY COLORS  
VARNISHES AND DRYERS



FOR ALL  
PRINTING PURPOSES

Main Office and Factory

11-21 ST. CLAIR PLACE NEW YORK, N. Y.

Service Branches

BALTIMORE  
BOSTON  
JACKSONVILLE

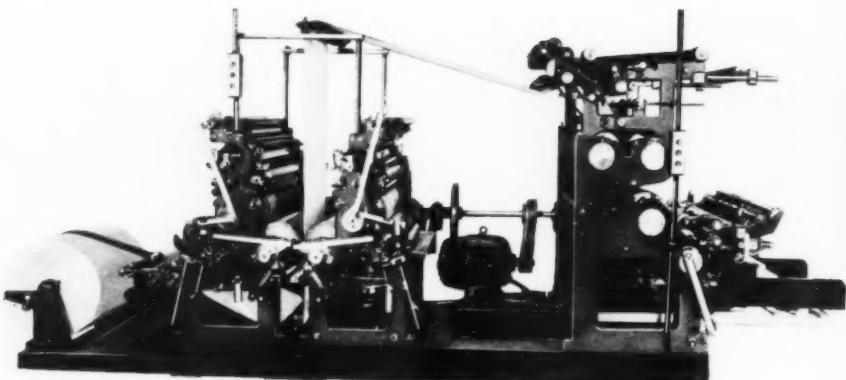
CHICAGO  
SEATTLE  
DALLAS  
LOS ANGELES

PHILADELPHIA  
DAYTON  
SAN FRANCISCO

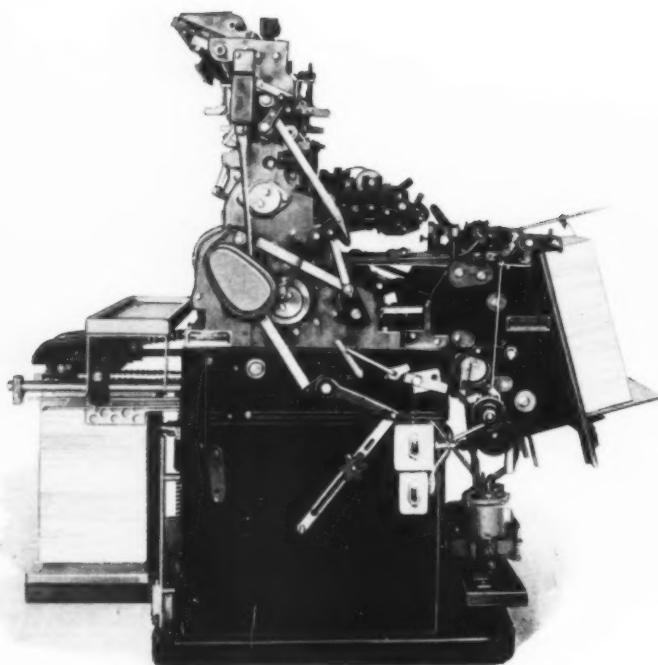
# PRESSES that will tend to revolutionize PRINTING

## "SIMPLIFIED OFFSET"

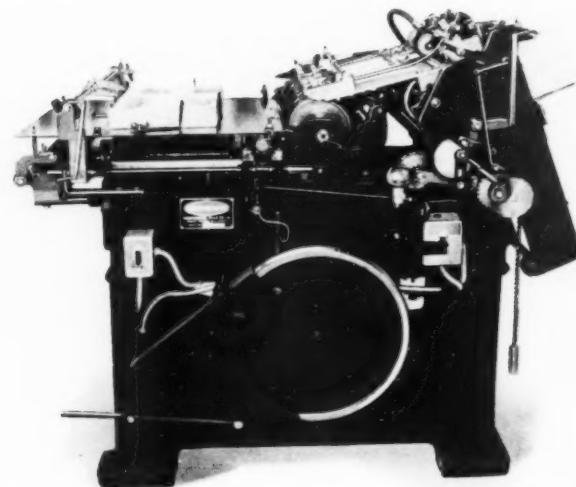
Get Your Copy of  
this Book Today—  
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LARGE WEBENDORFER 22 x 34 PERFECTING WEB UNIT REEL FEED OFFSET PRESS  
WITH MAGAZINE FOLDER.



WEBENDORFER 14 x 20 OFFSET JOBBER



WEBENDORFER 10 x 15 LITTLE GIANT LETTER PRESS

SHEET OFFSET  
SHEET SIZE  
12 x 18  
16 x 22  
22 x 26

LETTER PRESS  
LITTLE 10 x 15 GIANT

American made by

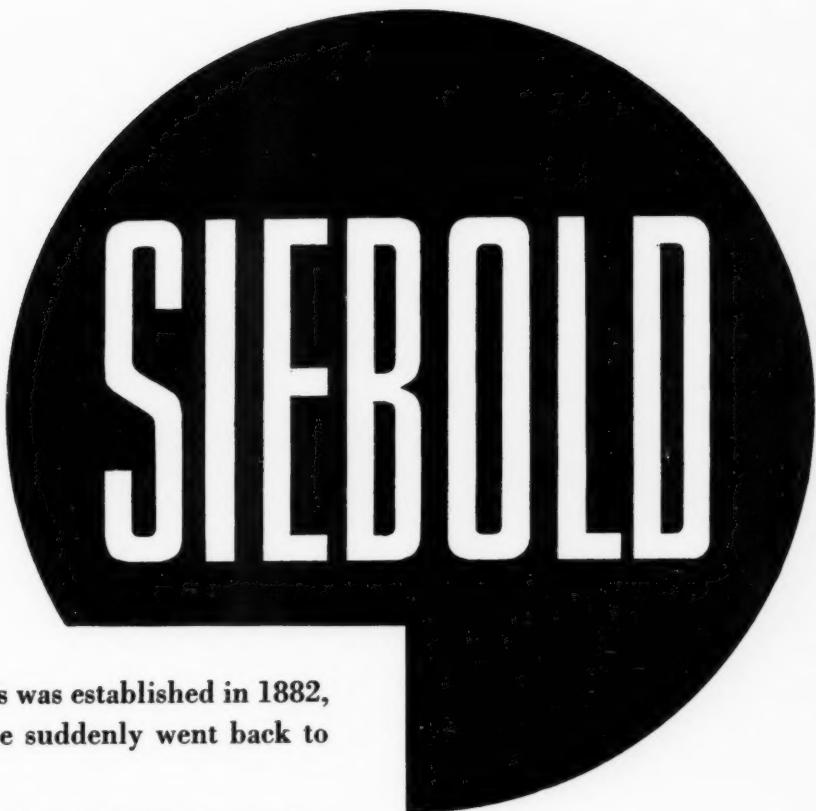
WEB UNIT OFFSET  
11 x 17  
17 x 22  
22 x 34  
and up

# WEBENDORFER-WILLS CO., INC.

Builders of Printing Machinery for Over Thirty Years

MOUNT VERNON, NEW YORK, U. S. A.

A LOT CAN HAPPEN IN  
FIFTY THREE YEARS



The world has changed so much since Siebold's was established in 1882, that none of us would know how to act if we suddenly went back to those days.

But some things never change. 53 years of experience in serving the lithographic industry have not altered our original principle of offering the highest quality and finest service to every customer.

Every ink, every lithographic product we handle is backed by our own reputation. Offset Black, which has for 30 years been regarded as more or less of a problem, is no problem to us. We will gladly have our representative call and give you full details on the various Blacks we manufacture.

Siebold's roller department is fully equipped to supply your wants such as Smooth and Grain Leather Rollers, Moleton, and Muslin Covers, also full selection of Hand Rollers, both Rubber and Leather for transferers and prover's use. These are of our own manufacture and our 53 year old reputation is back of every one.

## J. H. & G. B. SIEBOLD, INC.

*Lithographer's Supplies*

47 WATTS STREET, NEW YORK, N. Y.      Phone WA lker 5-9474

OFFSET BLACKS • COLORS • SAFETY INKS • ROLLERS • MOLETON • DAMPER COVERS • RUBBER BLANKETS

**HAVE YOU HAD  
DIFFICULTY IN  
GETTING SHARP  
CLEAN-CUT PHOTO-OFFSET REPRODUC-  
TIONS FROM YOUR TYPEWRITTEN COPY?**

TO GET THE BEST RESULTS FROM A  
TYPEWRITTEN ORIGINAL

**USE**

**THE**

**A. P. LITTLE  
SATIN FINISH PHOTOGRAPHIC  
TYPEWRITER RIBBON**



This ribbon is especially adapted to all photographic processes. Its ink base consists of those colors of the spectrum that have the highest actinic value from a photographic standpoint.

The nature of the ink in this ribbon is of such character as to give the strongest contrast and most opaque lines in the photographic film.

Distributed by

*Established 1870*

**THE FUCHS & LANG MFG. COMPANY**

DIVISION GENERAL PRINTING INK CORPORATION

*Everything for the Lithographer*

**100 Sixth Avenue • New York**

BOSTON CHICAGO CINCINNATI CLEVELAND FORT WORTH PHILADELPHIA ST. LOUIS SAN FRANCISCO LOS ANGELES

(Stocks carried at all branches)

# Cantine's Blue-Diamond Whiteness and Quality



Pompeii Pathway

*This section of the PHOTO-LITHOGRAPHER is produced on*

## Cantine's ZENA LITHO

25 x 38 — 80 LB. COATED TWO SIDES

The finest, most sparkling lithography is produced on coated stock of "blue-diamond" whiteness, brilliancy and quality. Three standard grades, tried and proved, are: Cantine's Lithogloss, Zena Litho and Catskill Litho, coated one side. Coated two sides made to order.



*Ask your distributor for a copy of "The Book of Cantine's Coated Papers and Advertising Information," showing specimens of grades for all requirements. Or write THE MARTIN CANTINE COMPANY, Saugerties, New York, Specialists in Coated Papers since 1888.*

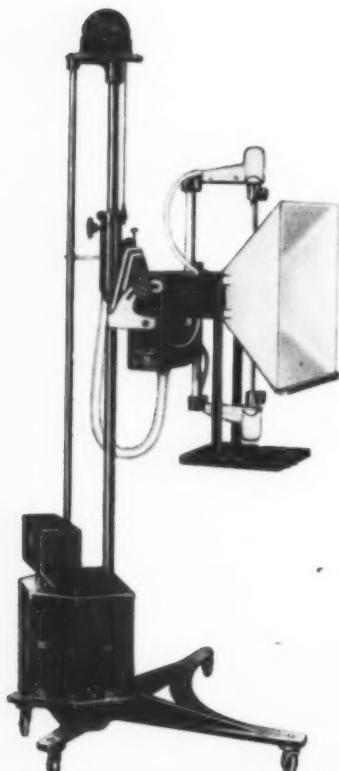
**COATED PAPERS**

# Cantine's

HELI-O-LITES *are Going Strong!*



## Leading The Field In High Lighting Efficiency



YOU bet, we're busy building "Heli-O-Lites"—to meet the ever-increasing demand for these new lamps! It seems that every Lithographer wants them. And, why not? They're the last word in modern illumination for camera work or printing frame use.

That's why old lights *are coming out*—"Heli-O-Lites" *are going in*. It's quite natural, when you consider they provide the most amazing light you've seen. It digs in, picks up every detail, and helps to turn out the very best negatives and prints imaginable. More than that, "Heli-O-Lites" burn from 25 to 40 minutes without breaking of the arc, require retrimming only once in five hours, and carbons are consumed down to within  $2\frac{1}{2}$  inches of total length.

"Some lamp!" they tell us. We believe you will say the same thing when you investigate for yourself. Write today for Pamphlet H-46 giving complete facts and prices.

THE C. F. PEASE COMPANY  
809 NORTH FRANKLIN STREET, CHICAGO, ILLINOIS

P E A S E

*Simplest thing  
you ever saw*



... just turn the dial  
to adjust for different thickness of stock

The  
**Miehle**  
Offset Press

POWERED BY  
KIMBLE  
MOTORS

• An innovation in simplicity — Cylinder pressure adjustment regulated by handy lever on operating side of press . . . heavy shaft actuates duplicate mechanism on gear side . . . pressure is evenly and accurately distributed across the face of cylinder. Dial, shown in close-up view, indicates amount of pressure to a thousandth part of an inch. Pressure can be set to one-half thousandth.

With this easy, quick adjustment, no unusual delay is experienced in setting the pressure for any stock from onion skin to light cardboard. Investigate this and other outstanding features of Miehle design. Write for data today.

No. 69 — 46 x 67½ 4100 per hour in accurate register  
No. 57 — 41 x 55½ 4500 per hour in accurate register  
No. 44 — 29 x 43 5000 per hour in accurate register

**MIEHLE PRINTING PRESS & MANUFACTURING CO.**

**CHICAGO**

HARRY W. BRINTNALL CO.  
San Francisco — Los Angeles — Seattle

JANUARY

**NEW YORK**

PAGE 7



## Extra PRESS ROOM PROFIT

HARRIS  
SEYBOLD  
POTTER

General Offices: 4510 East 71st St., Cleve-  
land, Ohio • Harris Sales Offices: New  
York, 330 West 42nd Street • Chicago, 343  
South Dearborn St. • Dayton, 813 Wash-  
ington St. • Factories: Cleveland, Dayton

The Harris EL 22 x 34 especially brings thorough modernization into the press room of the photo-lithographer. It is a money maker on both long and short runs. A thoroughly versatile unit, the ideal of which is quantity plus never failing quality. Harris refinements have their highest expression in this unit which offers as optional equipment, Harris Feed Rolls or Three Point Register.

# HARRIS PRESSES

# THE PHOTO-LITHOGRAPHER

## THE PHOTO-LITHOGRAPHER

A LITHOGRAPHED MONTHLY FOR LITHOGRAPHERS

VOLUME 4 JANUARY, 1936 NUMBER 1

Published by the

### National Association of Photo-Lithographers

1776 BROADWAY, NEW YORK, N. Y.

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Advertising rates made known on application. Closing date for copy,  
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\$3.00 per year in the United States. \$4.00 per year in Canada.  
Single Copies: 25 Cents

WALTER E. SODERSTROM, Editor  
IRWIN ROBINSON, Associate Editor

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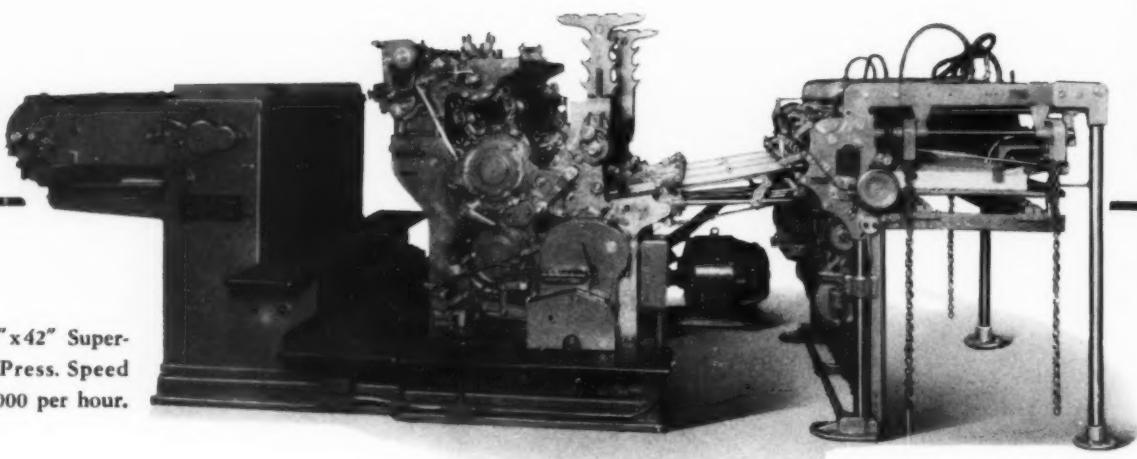
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PRODUCTION RECORD OF A HOE SUPER-OFFSET PRESS

4,100 *Sheets* PER HOUR

Hoe 30"x42" Super-Offset Press. Speed 5,000-6,000 per hour.



Not a theoretical press speed . . . nor is it a press manufacturer's claim . . . but the actual net production record taken from a printing plant operating a Hoe 30"x42" Super-Offset Press . . . including all plate and blanket changes, press wash-ups, etc. . . . 4,100 sheets per hour. And it's not the record of one ideal or easy-running job, but a true average, taken over a six months' period of press operation.

The Hoe Super-Offset Press delivers the highest production rate in this plant . . . higher even than several smaller presses with their greater potential speed.

It's this high average production that produces the highest offset printing profits . . . for Hoe users.

Investigate for yourself Hoe Super-Offset Presses by writing now for more complete information.

R. HOE & CO., INC.  
BOSTON SAN FRANCISCO CHICAGO

• General Offices •  
910 East 138th Street  
(at East River)  
• New York City •  
& Co., Inc.

# The PHOTO-LITHOGRAPHER

PUBLISHED IN THE INTERESTS OF LITHOGRAPHERS TO INCREASE SALES EFFICIENCY & QUALITY

VOLUME 4

JANUARY, 1936

NUMBER 1

## INCREASE YOUR SALES

If you could *increase your sales* without materially increasing your sales expense would you do it? The NAPL is sales promotion minded, and one of its prime purposes is to help increase the sales of lithography.

If the interest, attention and actual sales resulting from the sales promotion effort extended at the Direct Mail Show in New York and the Handbook of Photo-Lithography are criterions of what can be done under cooperative sales promotion endeavor—then certainly we all need to move forward together in 1936 toward the goal of *increased sales*.

There are many steps which can be taken toward this *increased sales* goal. It is not feasible to discuss such a program in full in the pages of a publication. Plans to *increase sales* should be under way in every lithographic plant in the country. These plans should be broader in scope than the getting out of a single mailing piece. They should include a study of costs, production, management and selling. Unless management opens its eyes to the bugs in its own plant, it cannot hope to keep up with the *increased sales* parade. Obsolete or improper sized equipment will hold many a firm on the side lines while competitors pass by. Inferior quality turned out in plants operated inefficiently by underpaid employees will keep many a plant from reaching the goal of *increased sales*. In a rising market the plant turning out the quality product will win the race. One sure way to increase prices is via the law of supply and demand. Increased production and selling prices will take care of themselves.

When this industry is a year or two older many plants now in the field will be missing. They will be lost in the swamp via the short cut road of low prices, underpaid help, a heavy production cost and inferior quality. The industry will be better off when this type of photo-lithographer is out of the way.

With the coming of 1936 New Year resolutions are in order. Resolutions are not contracts that cannot be broken; they are an understanding with your inner-self that you will endeavor to do better for yourself and others during the new year. Are you interested in *increasing your sales*? Certainly those who buy lithography are interested in *increased*

*sales*. The lithographed material you turn out must either produce sales or decrease overhead costs. Buyers of printing, equipment and supply people selling this industry and the lithographer are of course all interested in *increasing their sales*. It has been suggested that a permanent exhibit under one roof in New York, supplemented with a travelling exhibit to spend a few days or a week in several large centers would enable all who are interested in lithography and its various ramifications to visit and see at first hand the progress that has been made, and learn by actual demonstration what benefits they might derive from new equipment and products.

We are definitely emerging from a period in which equipment has been allowed to become obsolete and we have entered an era in which replacements must be purchased. This is an opportune time for the suggested exhibit.

The finest lithographic pieces turned out nationally and locally during 1934 and 1935 could be shown in such exhibits. Surely the lithographic industry can be proud of some of the work it turned out during 1935. A parade of the outstanding pieces produced by lithographers during 1935 would provide a setting of vital interest to buyers of printing.

Fortunately for the industry, there has come into being during the past year, a revived "sales consciousness" that has reacted to the benefit of all engaged in the production of lithography. Encouraged by the general business impetus, executives today realize that they must merchandise their product with a new vigor if they are to share in the promise that 1936 seems to offer.

The NAPL is willing to undertake a sales promotion campaign to help you *increase your sales*—that is, if you want it. We invite equipment manufacturers, supply people and the lithographic industry to write us as to whether they would be interested in a sales promotion campaign to increase sales. Whether you are a member of the NAPL or not please let us know whether you would like such an exhibit set up in your area. With your help we believe we can do much toward *increasing your sales* in 1936. Please write W. E. Soderstrom, 1776 Broadway, New York City.

# Lithography Marches On

**The Past Year Witnessed a Gratifying Upward Surge for This Flexible Reproduction Process**

**N**O better indication of the speed and direction in which lithography is moving was seen during 1935 than in the regional direct mail exhibits sponsored by numerous cooperative organizations in various parts of the country. Examination of these exhibits—which were arranged essentially to show outstanding specimens of direct advertising—revealed that lithography was the process responsible for the production of an overwhelming majority.

The significance of this fact is accentuated when one realizes that no consideration whatsoever was given the graphic arts process itself when judges singled out what they considered fine sales promotion specimens, and when advertisers designated certain samples to best illustrate the salability of their products.

The specimens of which we speak drew thousands of interested observers to direct mail shows in a score or more key cities. Whether or not the majority of these spectators recognized the least common denominator that ran through the exhibits is difficult to ascertain. But the spectators undoubtedly recognized the fine qualities of the specimens themselves. And in so doing they paid unconscious tribute to the lithographic process.

### Sharp Expansion Noted

Lithography, during the past year, became established in thousands of advertising offices where it had never before flourished, as the process best able to sell via the printed word. And in offices where its flexibility and economy had previously been recognized, the process earned new prestige by the manner in which it executed all assignments entrusted to it.

Any survey of the graphic arts must reflect the increased momentum with which lithography progressed during 1935. This fact is born out both in the figures of manufacturers of lithographic equipment whose sales curve shot up at an acute angle and in the achievements of lithographers in every section of the country.

Perhaps the most gratifying aspect of lithography's continued rise during the past year was the calibre of advertiser that utilized the process to a greater and greater degree. If it were possible to catalog all the commercial, industrial and institutional organizations that employed lithography during 1935, the result would indeed be a "Blue Book" of American advertising.

The user or potential user of lithography will recognize, in the pages that follow this article, a mere suggestion of the varied industries which called on lithography to serve them. Great broadcasting chains, public utilities, machine tool manufacturers, shipping lines, retail merchandisers, food distributors, newspapers, class magazines—these are but a few of the many industries which counted on lithography.

The contrasts represented in the types of promotion material which such a galaxy of industries would require are synonymous with the limitless scope and treatment that mark the lithographic process. Simple black and white, delicate pastels, brilliant colors—all can be achieved through the skill of seasoned lithographic craftsmen. Line sketches, wash drawings, sharp halftones—all can be reproduced with fidelity.

### What Was Accomplished

A glance at the pages that follow will reveal a few highlights of what lithographers did during 1935. More intricate details of each subject covered are not possible in a survey of this kind. The samples mentioned are intended to suggest the broad range of advertising which lithography serves, rather than to list the entire repertoire.

An attempt has been made to show, wherever possible, the background, selling aims and record of achievement, for each of the specimens covered in this study. Each has a different story to tell and a different selling technique to pursue. Each aimed at a different goal and each followed a different path in arriving at the given sales destination.

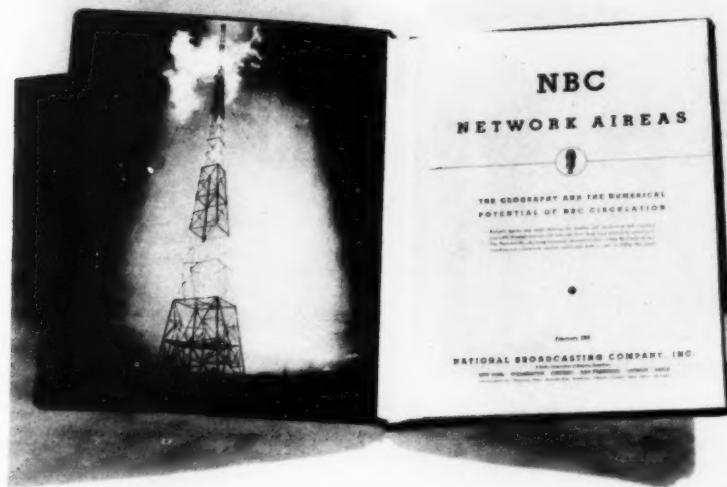
Dwelling for a moment on a composite picture of all the subjects mentioned in this issue, we cannot refrain from pointing out an important trend that is extremely gratifying to the lithographic industry and destined to be of inestimable benefit to users of lithography. That trend is the increasingly important role which lithographers are playing in the creative side of their promotional job. To a surprising degree, lithographers are recognizing the necessity of understanding the full selling assignment of a given printed piece before they undertake to execute that piece.

Lithographers consider it advisable to engage in conscientious research before making recommendations destined to assist the client in selling his product. Thus is this industry contributing not only to the efficient, economic production of advertising literature, but to the planning and preparation of important merchandising programs, as well.

# Merchandising the Air Waves

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From its striking two-color cover to the sparkling, six-color maps on the inside, this market data book offers a wealth of information for the radio advertising prospect. The book is lithographed in its entirety.



Easily one of the finest lithographed jobs of 1935, this National Broadcasting Company presentation reflects craftsmanship of the highest order, both from a lithographic and from a market research standpoint.

WHEN a broadcasting company sets out to sell advertising time on the air, it must approach the potential buyer on the same basis as competing media. Circulation and reader interest are the guiding factors that influence the purchase of space in either or both of these media. On the air it's "listener circulation" and evidence of "listener interest."

To sell advertising of any kind is to engage in the sale of the most intangible commodity imaginable. But to sell radio time is to engage in an even more complex form of selling the intangible. There are no paid subscriptions on the air, nor is there a mailing list of listeners who follow each program regularly. Tonight's listener may not be at his receiver next week, and vice versa. Thus the sales and promotion department of a successful broadcast company must represent the highest conceivable type of ingenious merchandiser.

An outstanding manifestation of this merchandising ingenuity is to be found in the spectacular selling analysis called "NBC Network Airesas", issued several months ago by the National Broadcasting Company, New York. If ever a promotional effort was designed to attract attention, compel interest and convince the prospect, this is it.

Not the least interesting feature of this book, measuring  $12\frac{3}{4} \times 16\frac{1}{2}$  inches, is the fact that it is a 100% lithographed job. Bedecked in striking 2-color covers, with custom-made binding, the text pages utilize not less than six colors, with gradations and benday tones of each. From the standpoint of craftsmanship, the product is superb. Hairline register marks the color work throughout and in some spots several colors appear within a fraction of an inch of each other. Polygraphic Company of America, New York City, produced the entire book.

The presentation features three main subjects: circulation, readership, listenership. The territories where each station or network is heard consistently and the total number of radio families reachable consistently are explained and analyzed in great detail. Full coverage is given the NBC Blue Network, Red Network, Pacific Network and supplementary groups.

A gigantic engineering study produced the data offered to substantiated NBC circulation claims. It is stated that NBC engineers transported field measuring equipment over a total of 232,218 miles, from Canada to Mexico, measuring and recording the signal strength of all the stations affiliated with NBC networks. From these measurements contours were plotted for each station to show physical coverage.

However, it is pointed out, so-called circulation based solely on signal measurements or power do not take into consideration the many factors that divert a listener's attention from a station which he is perfectly well able to hear. And so, NBC strengthens its case by showing definite audience response as reflected in the millions of reader communications received annually by the stations that make up the NBC networks. This evidence of listener response is classified according to counties and income groups.

Out of this wealth of first-hand information, NBC has developed a series of maps in colors showing the specific area served, the population of each, number of "radio families" and NBC coverage.

The exhaustiveness of the research and clarity of reasoning reflected in this survey are effectively set down in printed form for the perusal of potential buyers of radio advertising. Lithography proved to be an invaluable vehicle in conveying this wealth of data to the proper channels.

## Selling Insurance With PICTURES

**N**O field of selling in the United States brings into play more ingenuity and merchandising novelty than insurance. Year in and year out this gigantic industry continues to turn out laudable advertising, much of which is marked by new twists that distinguish it from the more mundane presentations.

Quite in keeping with the high calibre of selling copy released by insurance concerns during 1935, the Insurance Company of North America and its allied concerns issued an imposing pictorial sales story entitled, "Protect What You Have." This is a completely lithographed, spiral-bound book,  $8\frac{1}{2}$  inches deep and 11 inches wide, devoted for the most part to a detailed exposition of the note carried on the first page:

"The camera sees things as they are. Its statements of facts are irrefutable. On the following pages are reproduced eye-witness records of damage to property by some of the common hazards against which dependable financial protection is available only through sound insurance. These things that have happened to the property of others can happen to yours. Let one eye review them—and keep your other eye on YOUR property."

Although a casual inspection of this fine book reveals a presentation as simple as it is effective, the basic problem facing the insurance organization was indeed complicated. Where other companies promote some specific form of insurance, the North America Companies write practically every form of insurance except life. Thus it was necessary to incorporate into the pages of a single book an all-inclusive story that would adequately tell the organization's complete scope.

How well this was accomplished can only be realized after

A typical illustration taken from the North American piece described above.



This is one of the starkly realistic illustrations in the insurance booklet.

a perusal of the book. Over 50 large halftones comprise the essential pictorial story. Lithography was particularly adaptable to such an assignment, and in the capable hands of the Dando-Schaff Printing and Publishing Company of Philadelphia, the North America story succeeds in impressing insurance prospects with the crying need for adequate protection of all kinds.

Accompanying each halftone reproduction is a small block of type which relates the highspots of each disaster pictured. Harrowing through the illustrations are—for each depicts a major disaster of one kind or another—the "newsy" action of the scenes shown, immediately strike the observer with the stark realism of what *can* happen.

The first group of pictures show how homes, clubhouses, commercial and industrial buildings, (so-called "fireproof" buildings included), were laid waste to the tune of millions of dollars of damage. Then follows the demon windstorm in both eastern and western sections of the country. The disarming quiet and destruction following four explosions are also shown. Then, the man-made wantonness of a rioting mob.

Roofs torn in, buildings set afame, living rooms destroyed as a result of airplane crashes are depicted. Runaway automobiles and the damage they can cause to property are revealed. Parcel post losses resulting from railroad crashes, fires; jewelry and fur thefts; property damage to motor cars (perhaps "sudden death" accompanied them); and a dozen other types of calamities, both man-made and "acts of God," are presented in all their sad realism.

Following the main pictorial section is a resume of the many types of insurance the North America companies write. If it is true that "a picture tells a story of a thousand words," this book represents the combined wordage of a volume of several hundred pages. But its effect on the reader is much more potent than such drawn-out wordage.

It tells a grim fact story, simply, dramatically, effectively.

# For Sale: NEWS

The Thrilling Story of How a Famous Organization Gathers and Sells Today's Headlines.

BEHIND the date line of every story on the first page of today's newspaper lies another thrilling tale—perhaps even more gripping than the printed story itself. Every hour of the day and night thousands of energetic news gatherers are scrambling about the four corners of the globe always searching for the facts that make tomorrow's headlines.

News gathering organizations are as highly geared, as efficient, as unerring as the most up to date line production plant in the world. Take the famous International News Service (the familiar INS you see in the papers). From hundreds of correspondents stationed at key points on the earth's surface come crisp, concise reports of events in the making. Every day this news machine sends out more than 100,000 words—the equivalent of a 400-page book—to its subscribers.

For a long time only newspapers were the recipients of the flashes and reports gathered by INS correspondents everywhere. But a little more than six months ago INS decided to expand its scope and begin distributing its news to radio stations for spot broadcasts to listeners.

Famous though it was as a news organization, INS was faced with a sales problem, in many respects no different from that facing the man who sells shoes or cosmetics or lithography. INS had a product it wanted to sell. Radio Sta-

Reproduction of a testimonial letter, similar to this, bleeds off the bottom of each of the pages in the book.

**W-I-N-D**

National Advertising Office  
201 N. WELLS ST.  
STATE BANK  
CHICAGO

October 19, 1935.

Mr. Walter E. Moss,  
International News Service,  
235 E. 45th,  
New York City.

Dear Mr. Moss:-

W-I-N-D was the first station in the middle west to present a comprehensive news schedule throughout the day on established periods. Seventeen regular schedules—between seven in the morning and midnight—have been presented for most of the past year. The most complete news service available is required to keep such a news service up to the minute. That is why we changed to I.N.S.



tions were likely prospects. The job was to merchandise the product for sale.

Dramatizing the names of many of its staff correspondents—household names to millions of Americans; its far-flung communication facilities; its up-to-the-minute machines for redistributing news from central offices; INS prepared a graphic presentation of the fascinating product it wanted to sell to broadcasters. The presentation resolved itself into a 16-page book and covers, size 8½x13½ inches, produced 100% lithographically.

The adaptability of lithography to this powerful selling weapon proved to be as timely as the opportunity offered radio stations to avail themselves a vastly increased audience of interested listeners by using the INS service. The book's two-color cover is a striking introduction to the material that follows. Reproduced on the cover are newspaper headlines, lending emphasis to the news aspect of the whole effort. Gray Photo-Offset Corp. handled the entire job.

Spotted throughout the book, in reduced size, are testimonial letters indicating the fine reception accorded INS news flashes by the radio stations using the service. Illustrated are the mechanical facilities for sending out news to radio stations as soon as received by central headquarters. And, to add a human interest touch, the book also reproduces many of the famed men and women who today dig up tomorrow's headlines. Damon Runyon, Luella Parsons, Floyd Gibbons, Karl von Wiegand, to name but a few of the many topnotchers whose talents were merchandised by this spectacular promotional book.

The rapid expansion of news broadcasting during the past few months is a definite indication of the success of this lithographed unit together with others employed in the INS sales campaign.



Columbia made excellent use of a die-cut effect on the cover reproduced above.

INTO a book weighing three pounds, one ounce, Columbia Broadcasting System has packed a wealth of market data covering the far-flung territories of the 97 radio stations comprising the network, with a coverage of more than 20,000,000 radio homes.

A perusal of this fascinating compilation, which must rank as one of the leading lithographed products produced during 1935, reveals that radio selling data has traveled a long way since the days when radio stations were content to plot their coverage by simply drawing a circle with a hundred mile radius from the station city and declaring this to be their listening area.

So many factors enter into your own choice of one radio station in preference to another at different times of the day and night, that the task of determining how many people listen consistently to a given station resolves itself into an intricate analysis of the most involved nature.

In the first place, the Columbia organization points out that because of certain technical characteristics of radio waves, daytime listening areas must necessarily differ from nighttime listening areas. Thus, this imposing volume for the first time presents separate maps of the respective broadcasting periods, showing an individual map for both night and day for each of the 97 CBS stations.

Stressing the fact that the presentation adheres to a policy of conservatism rather than overstatement in its listening area

## RADIO LISTENING AREAS

**A Great National Network  
Called on Lithography to Per-  
form One of the Outstanding  
Research Jobs of the Year.**

claims, Columbia describes in detail the methods followed in compiling this voluminous data, at the same time citing the fallacies of any other data that fails to be governed by stringent checks and double checks.

A series of four-tone relief maps is the book's *piece de resistance*. By means of these multi-colored areas are shown the territory that searching tests have marked as "intense", "very good", "regular" and "occasional". The following specific information is carried for each of the 97 CBS stations:

Strength of station; number of counties reached; urban population; rural population; number of families; radio homes; radio listeners; residence telephones; passenger autos; domestic gas customers; electric wired homes; retail outlets; and retail sales.

With this wealth of information in hand, the CBS book resolves itself into a veritable market beacon for any merchandiser studying the possibility of radio advertising for his product in any or all of the localities covered by this comprehensive survey.

### Importance of Color

The ingenious coloring scheme permits immediate evaluation of each station's position in its own area. The colored maps, incidentally, represent a piece of lithographic craftsmanship of the highest order. The entire job was produced by National Process Company, New York. Despite the patchwork aspect of the numerous maps, in no instance is there the slightest hint of a distracting influence. Color register is perfect throughout. The solid black backgrounds and white on black lettering effectively balance the multi-colored maps.

A striking cover on this CBS book is a fitting introduction to the material that follows. On a bright red circle is printed the word "Day" in silver. Below this a square piece is stamped out of the cover revealing the words "and Night" surprinted on a nocturnal city scene below. The effect is indeed arresting. A number of colored pages are inserted after the front cover describing the scope of the volume and the methods employed in arriving at the material offered.

The preceding section lithographed on Cantine's Zena Litho Coated both sides 25x38—80 lb.



Stock 80 lb. Lexington Offset

International Paper Company

Lithographed by Newick Brothers, Inc.  
187 Sylvan Avenue, Newark, New Jersey

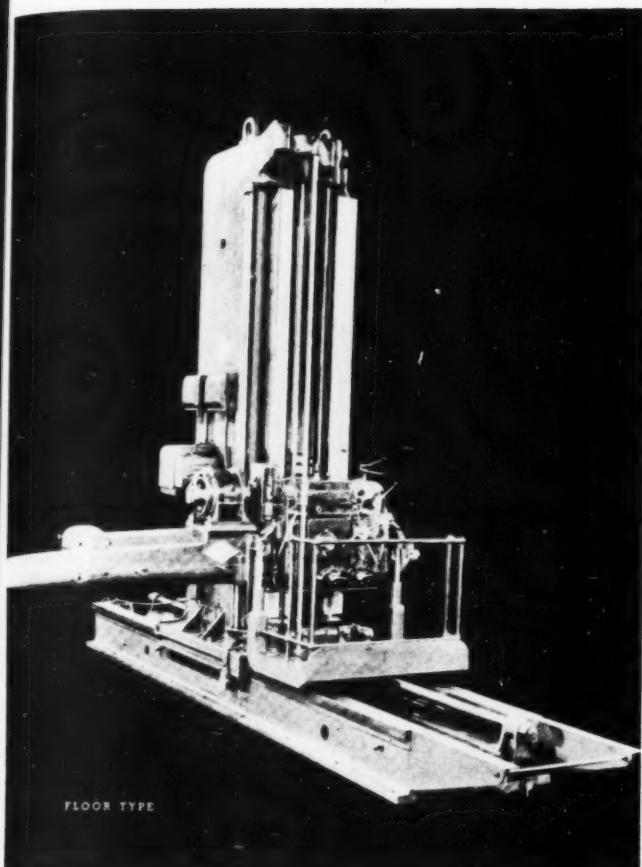
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Sharp detail, interesting black and white contrasts mark these reproductions of machines, both from the illustrations in the Sellers catalog.

## Machine Tool Manufacturer Dramatizes His Wares

BECAUSE a mass of iron and steel welded together to form an intricate machine of some sort isn't the most romantic thing in the world is no indication that such a product can't be effectively dramatized and advertised. Indeed, the tendency during recent years has been for industrial manufacturers to remove their products from the "just another machine" class and to transform them into real, pulsating units of industry!

A good example of such a job is the machine tool bulletin published a few months ago by William Sellers & Company, Inc., Philadelphia. A note of distinctiveness permeates this piece from first cover to last. Lithographed in only one color, the manufacturer has eliminated every semblance of monotony by three simple devices: first, unusual layouts (with plenty of white space); second, a limited use of reverse type (white on black); and third, several attractively drawn gray borders.

Almost without exception each left hand page in this bulletin is taken up with a large halftone illustration of a machine, set against a rich black background. The value of lithography

for large solid areas is again strikingly shown. Opposite each large illustration are several reverse line sketches indicating variations in different models. Again the rich black solid is the background, but the white on black sketches and captions lend an air of distinction.

Adjoining these reverse areas are small captions printed black on white and allowing ample white breathing space. On many of the pages the gray borders referred to round out the design.

The fidelity of halftone reproductions (by Dando-Schaff) is a tribute to the flexibility of the process used and the craftsmen who guided its application.



**SELLERS**  
**HORIZONTAL**  
Boring, Drilling and  
Milling Machines



Sellers Horizontal Boring, Drilling and Milling Machines, with the Sellers Unit Head, are built in table type, floor type and planer type machines. Sellers have been builders of Horizontal Boring, Drilling and Milling Machines since 1870.



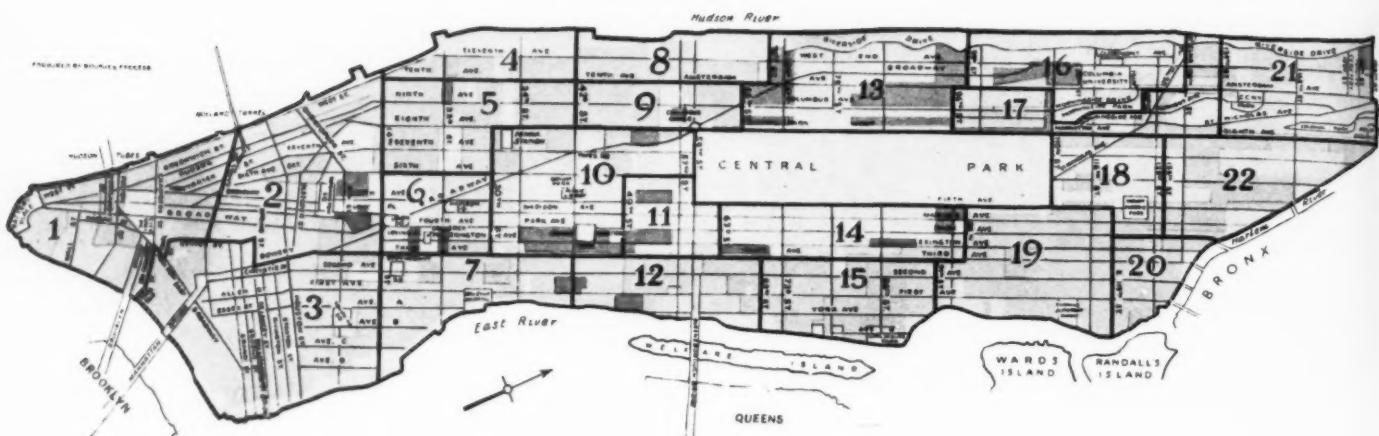
## Bonwit Teller Proclaims "Merry Christmas"

Well known for its quality merchandise and distinctive advertising, Bonwit Teller cemented its relationship with customers last Christmas by distributing a colorful little fashion folder that offered numerous specific gift suggestions.

Utilizing two colors and a variety of shaded tints, this progressive merchandising organization called on lithography to sell its wares. About thirty different items are illustrated, described and priced, ranging from bordered initial handkerchiefs to tailored satin pajamas.

A substantial amount of sales information is offered in this folder, but attractive layout, clever artwork and expert lithography (by Dando-Schaff, Philadelphia) are blended to produce an attractive promotion piece that breathes quality and good taste.

# New York's Millions Analyzed



The frontispiece of this spectacular lithographed job reveals a colorful patchwork that is a cross-section of the metropolis

THREE of New York's great newspapers combined their resources a few months ago and pitched into the co-operative job of sketching a block by block analysis of every locality in the metropolis, classifying residents according to annual expenditures and types of dwellings. The net result of this gigantic undertaking was published in book form. It is called, "New York City Market Analysis".

As a research effort this piece of work ranks with the most fruitful in recent years. For anyone interested in selling the greatest market in the world, the data book represents a wealth of first-hand information that cannot fail to result in a more accurate expenditure of the advertising dollar, and a more scientific allotment of merchandising energy.

As an honor exhibit of one of the finest lithographed jobs produced during 1935, the market data book is likewise an inspiring example of the value of lithography in transferring to the printed page the myriad thoughts and impressions of the market analyst. Six different colors are used to signify different incomes groups from under \$1800. a year to more than \$9000. a year.

The color register of this job, produced by Photo-Litho Service, New York, is of hair-trigger accuracy. Some of the tiny blocks are as small as one-eighth of an inch square. In more than one instance one of these blocks is one color and adjoining it are two different tints. But in no case does any hue overlap even a tiny fraction of an inch, onto a neighboring section.

The key to this elaborate breakdown of Gotham's buying and living habits is presented in a composite map that precedes the separate locality maps in the main body of the book. This composite is a veritable patchwork of color—revealing the amazing fusion that is New York: the peoples spring from many stocks and states, many cultures, curiously

intermixed. No single section is all rich or all poor. The wealthy live beside the humble, millionaire mansions roll back into bleak tenement walls; and Rolls Royces traverse the same streets as pushcarts.

## Over a Hundred Maps

The 114 local market districts portrayed in this book show the widest variations in appearance, housing, population origins and buying habits. The purpose of the study was to point out the significant facts about each section, as a means to better sales planning and more resultful advertising.

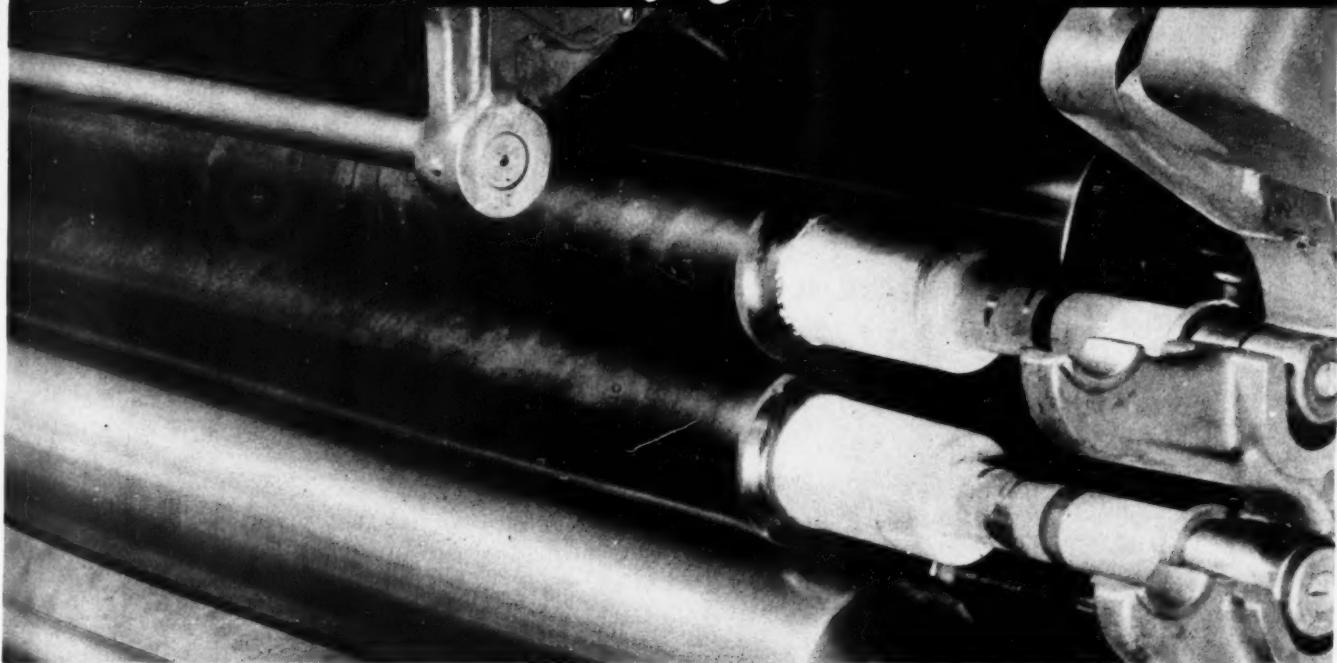
A map of each district is printed in color, showing the purchasing power and density of families in every portion of the district, together with pertinent market data and a short description of the locale. In addition to the composite map mentioned above there are also five separate borough maps, in all a total of 121 graphic portrayals.

This imposing survey is a credit to the trio of publishers who sponsored it, the army of research men that labored over its content and the lithographic experts that produced it.

DESCRIPTION:	ESTIMATED ANNUAL FAMILY EXPENDITURE	
	Median	Average
AREA, sq. mi. . . . .	21.94	\$2,675
POPULATION . . . . .	1,867,312	\$3,953
(larger than Detroit, Mich.)		
DENSITY per sq. mi. . . . .	85.110	
NATIVE WHITE . . . . .	990,136	
Foreign born white . . . . .	641,617	
Negroes . . . . .	224,872	
Others . . . . .	10,887	
FAMILIES . . . . .	468,956	
— in owned homes . . . . .	11,609	
— in rented homes . . . . .	453,389	
—tenure unknown . . . . .	3,358	
FAMILIES SPENDING ANNUALLY		
○ \$9,000 and up . . . . .	35,756	
○ \$7,000 to \$9,000 . . . . .	31,295	
○ 4,500-5,999 . . . . .	33,361	
○ 3,000-4,499 . . . . .	82,023	
○ 1,800-2,999 . . . . .	110,844	
○ under 1,800 . . . . .	141,562	
— Unknown . . . . .	24,115	
TOTAL DWELLINGS . . . . .	56,254	
—one family . . . . .	14,295	
—two family . . . . .	5,348	
—three or more . . . . .	36,611	



# BINGHAM Offset Rollers



## AN IMPORTANT CONTRIBUTION TO FINER LITHOGRAPHY

BECAUSE the quality and dependability of the rollers play such an important part in producing fine offset work, **BINGHAM** Rollers are becoming more and more the choice of the leading lithographers of the country.

**BINGHAM** Rollers have that superior quality, that extra, built-in stamina so essential to the production of fine lithography. Made of Litho-Print, the best material ever developed for offset roller purposes, **BINGHAM** Rollers will not chip, split, crack, melt or break down at the ends. Litho-Print is NOT a rubber,

\* MADE OF  
**Litho-Print**

leather, or a vulcanized oil composition, but a special material used exclusively in **BINGHAM** Rollers.

**BINGHAM** is now, and has been for three generations, the leader in the manufacture of fine rollers. Their experience and reputation are your guarantee. What other organization offers such convenient sources of supply? Note the locations below from which they can be obtained.

## SAM'L BINGHAM'S SON MFG. CO. CHICAGO

Atlanta  
Cincinnati  
Cleveland  
Nashville

Des Moines  
Detroit  
Dallas  
Houston

Indianapolis  
Kalamazoo  
Kansas City  
St. Louis

Minneapolis  
Pittsburgh  
Springfield, O.  
Oklahoma City

# A Colorful Travel Story

ON several occasions in the past it has been noted in these columns that the travel industry—carriers as well as their agents—are evincing a greater and greater interest in lithography as a medium for telling their sales story to prospects. During the past few years the use of lithography for the production of travel promotion has risen phenomenally.

During 1935 this trend continued. In itself a romantic story, travel has discovered that lithography is the most articulate instrument that can be found for transferring to the printed page the glamor and color of far-off places. To demonstrate this technique we have included in the current Lithographic Parade the spectacular, multi-colored broadside which the American Export Lines brought out this year to stimulate interest in its Yankee Cruises to the Mediterranean.

The man who sells travel possesses a sales advantage over sellers of practically all other commodities. Travel has an almost universal appeal. Not one person out of a thousand can resist the temptation to wish—inwardly, at least—that some day he, too, will be able to board a luxurious liner and sail off to the far corners of the earth. This desire becomes a realistic lump in the throat of the average person when he sees a great steamer majestically leaving a port or being guided to its dock by a set of dwarfish tugs.

Thus, the merchandising job of the travel seller resolves itself into the task of further whetting the appetite of his prospects. This he attempts to do by either describing in

picturesque language, or better still, by actually portraying graphically the charm, the mysticism, the beauty of places thousands of miles away.

The latter is the plan which the American Export Lines adopted in the broadside referred to above. Folded up, the bulky promotion piece measures  $8\frac{1}{4} \times 11\frac{1}{2}$  inches. Appealing to Americans to travel by American ships, this broadside adopts red, white and blue as its dominant color scheme. This note is repeatedly struck from the front cover, which portrays a quartet of Colonial ladies sewing an American flag, throughout the center spread, which reprints the famous Spirit of '76 in full color, and finally to the multitude of unusual folds on the inside of the piece, which represent an American flag. When completely opened, the broadside measures  $23 \times 31\frac{1}{2}$  inches.

This promotion piece succeeds in telling the prospect, by word and picture, of the relaxation, the comfort, the beauty he will find on one of the Yankee Cruises. The story is, in effect, a rapid-fire cruise in itself. Beginning with a picture of one of the four Yankee Cruise ships, you next find yourself inside the great liner, inspecting a culinary display, lounging in the beautiful reception hall, puffing away in the smoking room, relaxing in a promenade stateroom, and enjoying the luxury of any one of the ship's other innumerable features.

Suddenly you find yourself gaping at a group of Egyptian children at school in the heart of a date forest; you are look-

Completely opened up the Yankee Cruise broadside resolves itself into a colorful overlapping of numerous folds



CHILDS IN EGYPT. Arrive Tuesday. Set from New York 87 days. 10th day Friday. Arrive in Palermo at 8 A.M.

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Like the modern streamlined train, Maxwell Bond and Maxwell Offset cut down running time. No delays because of paper, when you use the Maxwell Twins. They slip through the presses with the greatest of ease.

Paper performance means paper satisfaction when Maxwell is used; excellence of printing surface; clear blue-white color; purity of tone; absence of lint and fuzz; unusual strength and folding qualities are all features unique in papers so modestly priced.

Write on your stationery for portfolios of Maxwell Offset and Maxwell Bond, showing all the various weights, colors, and finishes.

THE MAXWELL PAPER COMPANY  
FRANKLIN, OHIO



# Cuts Down Running Time!



*Maxwell Bond*  
WATERMARKED  
*Maxwell Offset*  
TUB-SIZED

ing at Rome, the eternal city, from the Dome of St.Peter's; you are strolling along the Promenade Anglais at Monte Carlo; you are watching fishermen in their little yawls in the old port of Marseilles; you are entranced by the Sphinx, the pyramids; you rest beneath a shade tree as you look up at the famous mosque of Omar in Jerusalem.

### Fine Advertising Job

Indeed, as you glance through the remainder of this broadside you find yourself in a dozen other beautiful, glamorous, far-off places. The promotional piece succeeds admirably in executing the basic job of any advertising—namely, to attract attention, to compel inspection, to arouse a desire, to urge action.

One of the most unusual features of this piece is the detailed layout of each stateroom on the boat, reproduced according to scale in full color. At a glance the prospective traveller sees what he may procure as his quarters, what the furniture arrangement is, what comforts he may expect. In addition there are layouts of each complete deck, as well as the public rooms aboard the steamer.

Finally, to wind up its story, the Yankee Cruise promotion lists the prices of all accommodations aboard its ships. Complete data is also offered on the scope of all cruises, destinations, days in port, places of unusual interest and so on.

Lithography has scored a distinct achievement in the execution of this important, elaborate broadside.



## LITHOGRAPHY IN FASHION ADVERTISING

By GEORGE B. MATTHEWS

*Advertising Manager, Sidney Blumenthal & Co., Inc.*

**T**O succeed in creating the proper atmosphere for merchandising that elusive element known as fashion—especially feminine fashion—the advertiser is faced with the necessity of surrounding his presentation with an air that reflects the intangible he is trying to sell.

Our products, for example, are consistently advertised in Harper's Bazaar, Vogue and other class magazines. This is only one portion of our merchandising job. We must, in addition, sell the trade on the advisability of exploiting the consumer market we are developing.

To accomplish this task we frequently reproduce magazine advertisements and build our trade sales story about this consumer appeal. In this job, we often call on the photo-lithographic process to instill in our presentation a feeling of class and distinction consistent with the magazine media we employ. We find that photo-lithography is an effective means of achieving the aim we seek.

We succeed in lifting our promotional material out of the ordinary by using a rough finished paper, in itself a mark of distinction. Photo-lithography is particularly effective on such stocks. There is a definite softness and atmosphere often unobtainable by any other reproduction process.

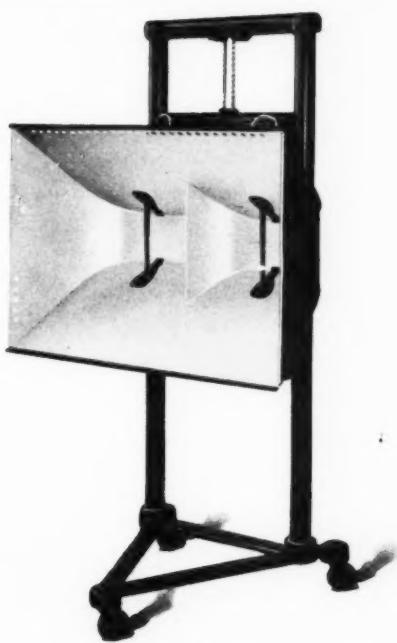
One of our recent booklets, for instance, produced by

photo-lithography, sold the idea, "Tie Up with Vogue on Crystelle". Inside the booklet was a reproduction of our latest Vogue ad and the trade was informed that a "blow-up" of this ad was available without cost for windows and interior displays. For these "blow-ups" we likewise find photo-lithography a valuable production instrument. Included in this same booklet, incidentally, was an additional eight-page fashion promotional piece, printed in four colors by photo-lithography, for distribution by the retail trade. Space was provided for an imprint on the front cover.

On some occasions we have combined photo-lithography with letterpress printing in a single promotion effort, with excellent results. Our most recent experience utilized lithography for a cover with the body of the booklet in letterpress. The result was a splendid job by both processes, well received by our customers and quite in keeping with the atmosphere by which we try to differentiate between our mailing pieces and run of the mill material.

Fashion advertising has found photo-lithography an efficient, effective and economical servant. In passing we might well mention the recent program distributed at the spectacular Velvet Ball in New York. This was produced entirely by photo-lithography. The comments by recipients were both numerous and highly complimentary.





## New Macbeth Printing Lamp

### Type B16

**A**GENTLEMAN from an old school. The sifted knowledge of 30 years of lamp making experience is built right into this lamp.

**C**OVERS corners and edges of frame better than any printing lamp yet devised. No halation, no fuzzy edges. Full twelve-inch trim. Burns five hours without retrimming.

**M**ACBETH camera and printing lamps are in use in nearly all plants. Send for catalog.

**Macbeth Arc Lamp Co.,**

**Philadelphia, Pa.**

# Macbeth

*World's Standard Photo Lamps*

# GUIDE TO SILK SALES

One of the two-page layouts in this fine silk merchandising guide is reproduced here. There are many other layout roughs and miscellaneous aids



MANY industries each year turn out merchandise guides to assist the component parts of the industry to achieve the highest possible sales records. These guides generally contain suggestions for advertising of all kinds, merchandising hints, display suggestions, timely features and other important factors that can stimulate sales.

The silk industry, well known as a progressive unit, epitomizes its cooperative sales objective by formulating what it calls The Silk Parade. Sponsored by the International Silk Guild, this has been adopted as a convenient phrase to cover all the widely varied uses of silk. "Join The Silk Parade" is the Guild's exhortation to all who sell either silk itself or garments made of silk.

To achieve a cumulative result in all efforts that aim to sell silk, the Guild published a guide book covering all the ramifications of advertising and merchandising. First, there are outlined advertising plans calculated to influence 10,000,000 women through national magazines; secondly, copy suggestions, advertising ideas, excerpts from previous successful silk ads; third, publicity material, including fashion news and other angles that can "make the papers"; fourth, window display activity, including a special cash prize contest; fifth, miscellaneous promotion material, such as posters, house organs, radio broadcasts, style shows.

Impressive as the scope of the Guide Book appears, this spiral-bound compilation of authoritative data is outstanding because of the success it achieves in setting down in printed form the numerous angles to be considered by silk merchandisers. The book is a 100 per cent lithographed job, using two colors almost throughout and featuring unusual layouts and illustrations.

The section of the book devoted to newspaper layout suggestions features many "roughs" together with copy suggestions. Two such layouts are reproduced on this page. They take up a doublespread in the Guide Book.

This book is of interest to advertisers not only because it was a successful merchandising effort well received in all parts of the country, but because it records additional evidence of the tremendous value of lithography in the reproduction of pictorial material. The Silk Guide is packed full of magazine page reproductions, layout reproductions, window display reproductions and reproductions of miscellaneous dealer sales aids.

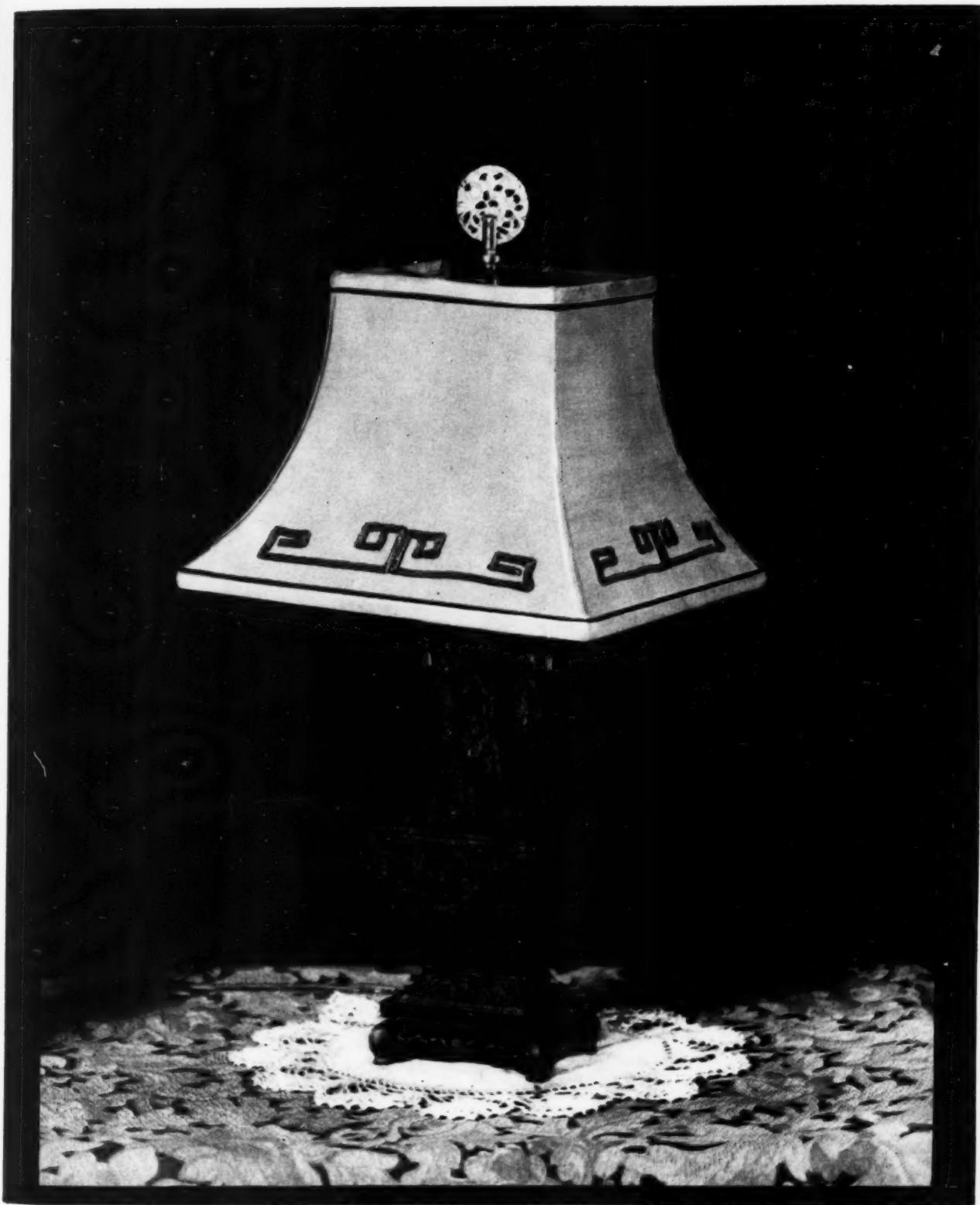
## The Road to Profit

BECAUSE reliable statistics indicate that about 43 per cent of all the people who come into a drug store are drawn there by the soda fountain, Penn Dairies, Inc., Lancaster, Pa., some months ago issued a special sales manual designed to show druggists how to fully exploit this condition. More profits through ice cream sales was the aim of the manual.

In the sponsor's own words, it presented a plan that was brief, simple and workable. In appearance the manual was as simple as its content. It resolved itself into a spiral-bound book, 10½ x 14 inches, with practically every page in two colors or more. Produced by the Intelligencer Printing Co., Lancaster, the manual was lithographed on a small offset press.

This sales analysis is as convincing as it is simple. The copy is held to a minimum, illustrations and charts are never complex. White space abounds on every page. The story aims to show how the fountain operator can step up his sales and reap great profits. There are no generalizations. Facts back up every statement.

One unusual copy feature is the "tag line" that appears on every page. This is, in reality, a line that carries the eye and thought of the reader from one page to the next.



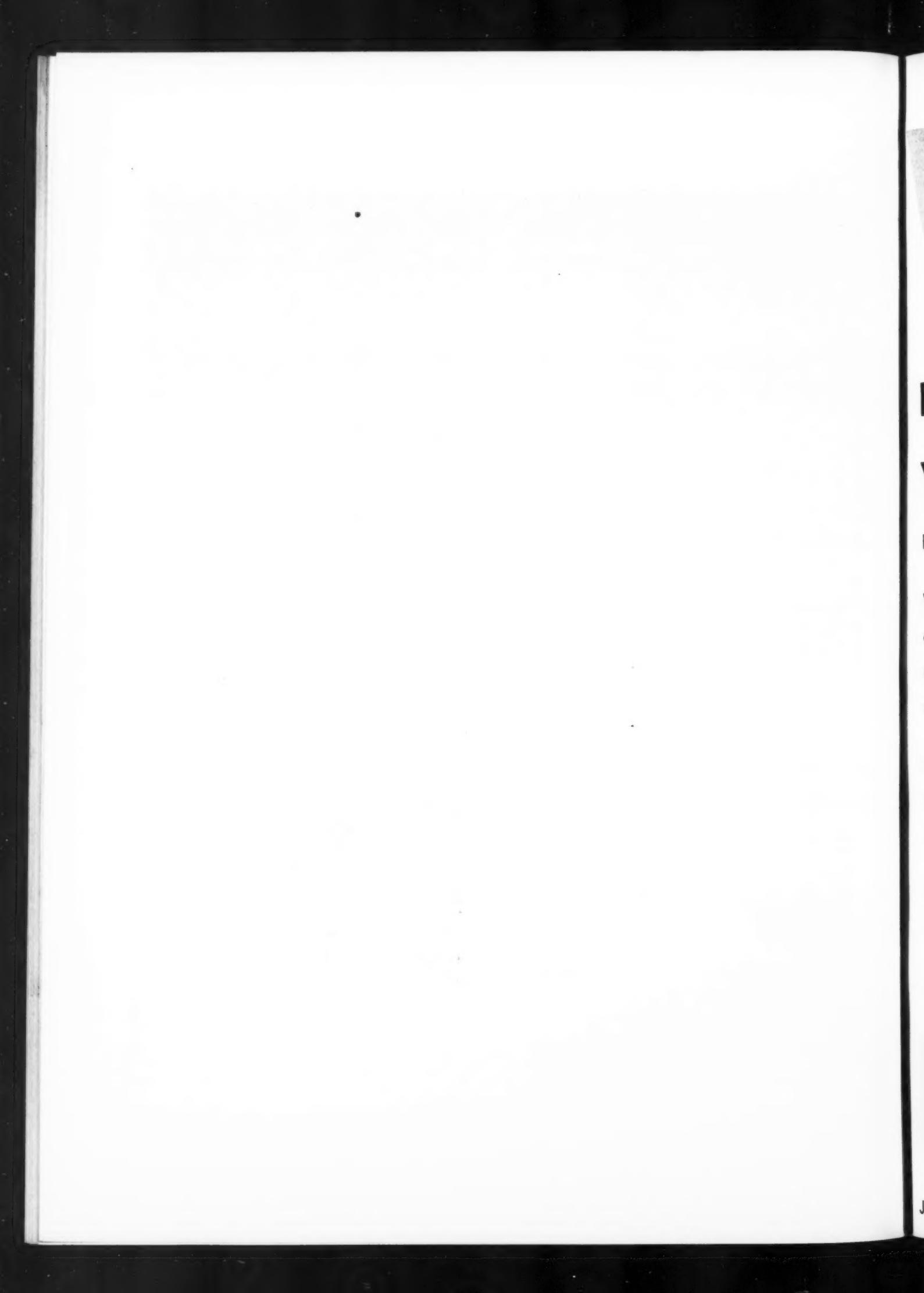
Photographed direct from subject in four color process.

**PHOTO-LITHO SERVICE, INC.**

145 HUDSON STREET, N.Y.C. WALKER 5-3380

Photo Offset Lithographers

Established 1921



# LITHOLASTIC INKING ROLLERS

## FOR PHOTO-LITHOGRAPHERS

**V**ULCAN Litholastic Rollers are free from shrinkage as well as expansion: they maintain a constant diametrical measurement. Litholastic Rollers operate equally well in hot or cold climates, or under conditions of high or low humidity.

**VULCAN** Litholastic Rollers have a body consistency which is scientifically correct for distributing and applying ink most efficiently. This aids materially in refining the ink and controlling the amount applied to the printing surface. Vulcan Rollers have just the right amount of "tack"—and do not lose this quality.

**VULCAN** Litholastic Rollers are unaffected by oils and driers—and they develop no stickiness or swelling. Litholastic Rollers are easily cleaned with any of the common commercial washes, either by hand or machine.

**VULCAN** Litholastic Rollers have a covering which is tough and highly resistant to abrasive wear. And considering the long life of these rollers, the price is extremely moderate.

**WRITE FOR BOOKLET "MONEY-SAVING PRODUCTS FOR LITHOGRAPHERS."**

**VULCAN PROOFING COMPANY**

FIRST AVENUE AND FIFTY-EIGHTH STREET, BROOKLYN, N. Y.

Pacific Coast: Ralph Leber Co., Inc., 426 Polson Building, Seattle, Wash.

## Directories, Tariffs and Membership Lists

Typical of the material described in this article is the Latin American Market Guide reproduced here. One of the tabular pages is also reproduced above. The entire job was lithographed.

**DIRECTORIES**, common tariffs, voting lists, membership lists and other material comprising lengthy data pertaining to prices, names, schedules, tables and all data in tabular form are facts of information published for ready reference. Hence, they do not require color, art work or other factors expected in a fine printing job. Legibility is the essential thing. Therefore, the photo-lithographic process can produce them at a very large saving to the buyer.

Such material, when produced by the letter press method, is first set in monotype or linotype. Tabular matter usually set in monotype provides an easy means for making corrections as any character in a line can be changed. However, the cost of handling large pages of monotype is considerably more than that of handling linotyped forms.

In a photo-lithographic plant such copy is typewritten by experienced girls on especially built typewriters designed for this particular kind of work. The cost of typewriting a page is far less than that of setting by linotype or monotype. The cost is cut substantially. Some customers do their own typewriting for photo-lithography, thus reducing expenses the more. Ruled lines, boxes or other divisions are quickly secured by means of a ruling pen and black ink.

The rating directory illustrated here was produced in a New York photo-lithographic plant in thirty days. In addition many supplements were turned out at the same time. The two chief advantages of photo-lithography in this kind of work are: one, the material can be turned out in remarkably short time; and, two, a great saving is possible.

## TABULAR WORK

TO begin to appreciate the almost unbelievable amount of involved detail contained in any one of the tariff schedules of a large railroad or carriers' association, one has only to visualize the numerous cities, towns, villages and hamlets that border on railway tracks throughout the country, and multiply this total by the almost countless number of commodities that can be shipped by rail.

Tariff schedules contain detailed shipping routes, classifications of goods carried, schedules of rates, destinations and special freight conditions. It would not be far amiss to estimate the size of an average schedule of this kind as ranging between 300 and 800 pages, per issue. At various intervals rates must be changed, routes altered or different conditions imposed.

### SANTIAGO (Capital)-Continued

Code	Name and Address	Com. Agt.	Business
01	Klein, Cesar (Mercaderes de Chile) (Casilla 1762) (Huerfano 1022)	Drugs...	Drugs...
02	Klein y Cia., Ltda. (Casilla 1255) (Catedral 1255)	Gro...	Gro...
03	Klein, Klein, M. (San Diego 1917)	D. G...	D. G...
04	Kleinhauz, M. (Casilla 1509) (Pasaje Matte 23) (also Branches)	Optician...	Optician...
05	Klein, Klein, M. (Casilla 1509) (Casilla 616) (Avenida 346)	Imp. Men's Furns., & Com. Agts. D. O...	Imp. Men's Furns., & Com. Agts. D. O...
06	Kuhnenkampff y Knop (Br. of Antofagasta) (Casilla 4746) (Liber- tad 55) (58)	Autos, Access., & Parts...	Autos, Access., & Parts...
07	Kuhnenkampff y Knop (Br. of Antofagasta) (Casilla 4746) (Li- bertad 55) (58)	Fdry. & Machy., Autos...	Fdry. & Machy., Autos...
08	Kupfer Hnos. ("Fundicion Libertad") (Casilla 1061)	Com. Agt. Yarns...	Com. Agt. Yarns...
09	Kutner, S. (Casilla 2287) (Edif. Balm. Angel)	W. & R. Notz., D. O... & Men's Furns...	W. & R. Notz., D. O... & Men's Furns...
10	Lahan, Miguel (Casilla 2282) (Rosas 1061)	Chem. Prod...	Chem. Prod...
11	Laboratorio Chile, (S.A.) (Av. Ecuador 3666)	Mfr. B. & S...	Mfr. B. & S...
12	Laborda Hnos. (Santos Dumont 580)	Bldg. Contr...	Bldg. Contr...
13	Lacuona y Cia. (Av. Ecuador 745) (Alto Tingo)	Mfr. Ink...	Mfr. Ink...
14	Lamartine, Paul P. (Casilla 4262) (Banderas 766)	Rubber Goods...	Rubber Goods...
15	Lackington, Enrique (Catedral 2714)	Not. & Toys...	Not. & Toys...
16	Lama Ahues, Elias (Casilla 109) (Las Rosas 1064)	Toys...	Toys...
17	Lama, Gabriel (Casilla 1008) (21 de Mayo 770)	Mrs. Bicycle, Childrens...	Mrs. Bicycle, Childrens...
18	Lama, Jose G. (Ahuadada 19)	Carriages...	Carriages...
19	Lama, Juan (Casilla 61) (Casilla 780)	Com. Agt. D. O...	Com. Agt. D. O...
20	Lamas, Roger (Apo. 3369) (Jose Tomas Ovalle 1124)	Mfr. Furn., Bedsteads, Mattresses & Springs...	Mfr. Furn., Bedsteads, Mattresses & Springs...
21	Landa, Galmes y Santos ("Muebleria Paris") (Casilla 796) (Delicias 1141)	Gro...	Gro...
22	Landa, Luciano ("La Gran Bretaña") (Yarrarazaval 435)	Furn...	Furn...
23	Laneri y Zioni (Calle Santa Rosa, Esq. Silva)	Gro. & Prod...	Gro. & Prod...
24	Langdon y Cia. (Huerfano 751)	Com. Agt. Edge. Matrl. etc...	Com. Agt. Edge. Matrl. etc...
25	Landriaga, Pedro (Casilla 654) (Calle Central 37) (Br. of Valparaiso)	Whol. D. G...	Whol. D. G...
26	Larios y Cia., Ltda. ("Quijadero" (Agustina 1070))	Lbr...	Lbr...
27	Larios y Fernandez, Ltda. (San Diego 2118)	Mfr. Mattresses, Pawnbrokers...	Mfr. Mattresses, Pawnbrokers...
28	Larranaga y Cabanne (Coquimbo 743)	Mfr. Shoes...	Mfr. Shoes...
29	Lazcano Hnos. (Casilla 201) (Huerfano 1056)	Ptg. & Litho., Books, Auto...	Ptg. & Litho., Books, Auto...
30	Laumay Hnos. (Casilla 550) (Ahuadada 535)	Hats & Men's Clo...	Hats & Men's Clo...
31	Laymuna, Jenaro ("Dayton") (10 de Julio 355)	Garage, Auto Access., Oilin, etc...	Garage, Auto Access., Oilin, etc...
32	Lazcano y Cia. (Salves 11) (Br. of Valparaiso)	Whol. New & Edge. Matrl...	Whol. New & Edge. Matrl...
33	Lazcano, Pedro (Casilla 550) (Br. of Valparaiso)	Leather Goods, Travelling Bags, Spgs. etc...	Leather Goods, Travelling Bags, Spgs. etc...
34	Lazcano y Flaminio (Ahuadada 571)	Mfr. Shoes...	Mfr. Shoes...
35	Leccuno y Legarreta (Carmen 1477)	Com. Agt...	Com. Agt...
36	Lechammi, Charles (Edif. Bolsa de Comercio #25)	Jlry., Art. Gds., Mus. Insta., etc...	Jlry., Art. Gds., Mus. Insta., etc...
37	Lechammi, Leon y Max ("Casa Weil") (Estado 384)	How...	How...
38	Lechammi, Leon y Max ("Mercurio Chileno") (Casilla 2001) (Ahuadada 570)	Furriers...	Furriers...
39	Leigold y Cia. (Huerfano 965) (also Concepcion)	Com. Agt. Glassware...	Com. Agt. Glassware...
40	Leigold y Cia., Ltda. Jorge ("Confederacion Industrial") (Casilla 2073)	Com. Agt...	Com. Agt...
41	Leigold, Andres ("La Bola de Plata") (Portal Moreno 75)	W. & R. D. G...	W. & R. D. G...
42	Leiva, Andres (Casilla 761) (Amanatuegi 127)	Com. Agt. & Imp. Corks...	Com. Agt. & Imp. Corks...
43	Leiva, Jesus (Casilla 2882) (Huerfano 1059)	Com. Agt. D. G. etc...	Com. Agt. D. G. etc...
44	Levy y Cia. (Ahuadada 178)	Watchmaker & Jeweler...	Watchmaker & Jeweler...
45	Levitt, Howard (Casilla 2115) (Ahuadada 571)	Com. Agt...	Com. Agt...
46	Liturgy of the Federacion Obras Catolicas (Casilla 25 223) (Sandera 649)	Books & Catholic Gds...	Books & Catholic Gds...
47	Lischitsch, Leopoldo (Galeria San Carlos 33)	Mfr. Pocketbooks, etc...	Mfr. Pocketbooks, etc...
48	Light, John A. (Casilla 1465) (New York 63)	Art. Agt. Auto & Radio Access...	Art. Agt. Auto & Radio Access...
49	Lopez y Brizuela (Casilla 100) (Ahuadada 571)	Gro...	Gro...
50	Luna, Arturo (10 de Julio 355)	Auto Access...	Auto Access...
51	Lizarra, Alfonso (Exposition 70)	Whol. Gro., Sugar Refining, etc...	Whol. Gro., Sugar Refining, etc...
52	Lizarra y Oyanguren (Delicias 3085)	D. G...	D. G...
53	Lizana, Mexico (San Diego 294)	D. G...	D. G...
54	Lizana, Mariano (Casilla 100) (Ahuadada 571)	Mfr. Books, etc...	Mfr. Books, etc...
55	Lizal, Pedro (Casilla 2046) (Delicias 1639) (Furn...	Furn...	Furn...
56	Lobenstein y Schalitz (Casilla 123) (Agustinas 1145-53)	Drugs...	Drugs...
57	Loeh, Eduardo (Casilla 1784) (Orujales 2548)	Machy. & Fdry...	Machy. & Fdry...
58	Lopez, Alfredo (Andes 3723)	Gro. & Matrl...	Gro. & Matrl...
59	Lopez, Alfredo (Casilla 100) (Ahuadada 571)	Auto Access...	Auto Access...
60	Lopez, Rios, Carlos (Oran Avenida 2835)	Auto Access...	Auto Access...
61	Loustalot, Albert (New York 73)	Com. Agt. Films...	Com. Agt. Films...
62	Loustalot y Tiza (Bascum Guerrero 275 y Grajales 26 61)	Tele. & Mr. Shoes...	Tele. & Mr. Shoes...
63	Lueje Hnos. (Portal Moreno 481)	Com. Agt. D. G...	Com. Agt. D. G...
64	Lueje, Jesus (San Pablo 3299)	How. & D. G...	How. & D. G...
65	Lueje y Cia., Manuel (Puente 540)	Whol. D. G., Clo...	Whol. D. G., Clo...

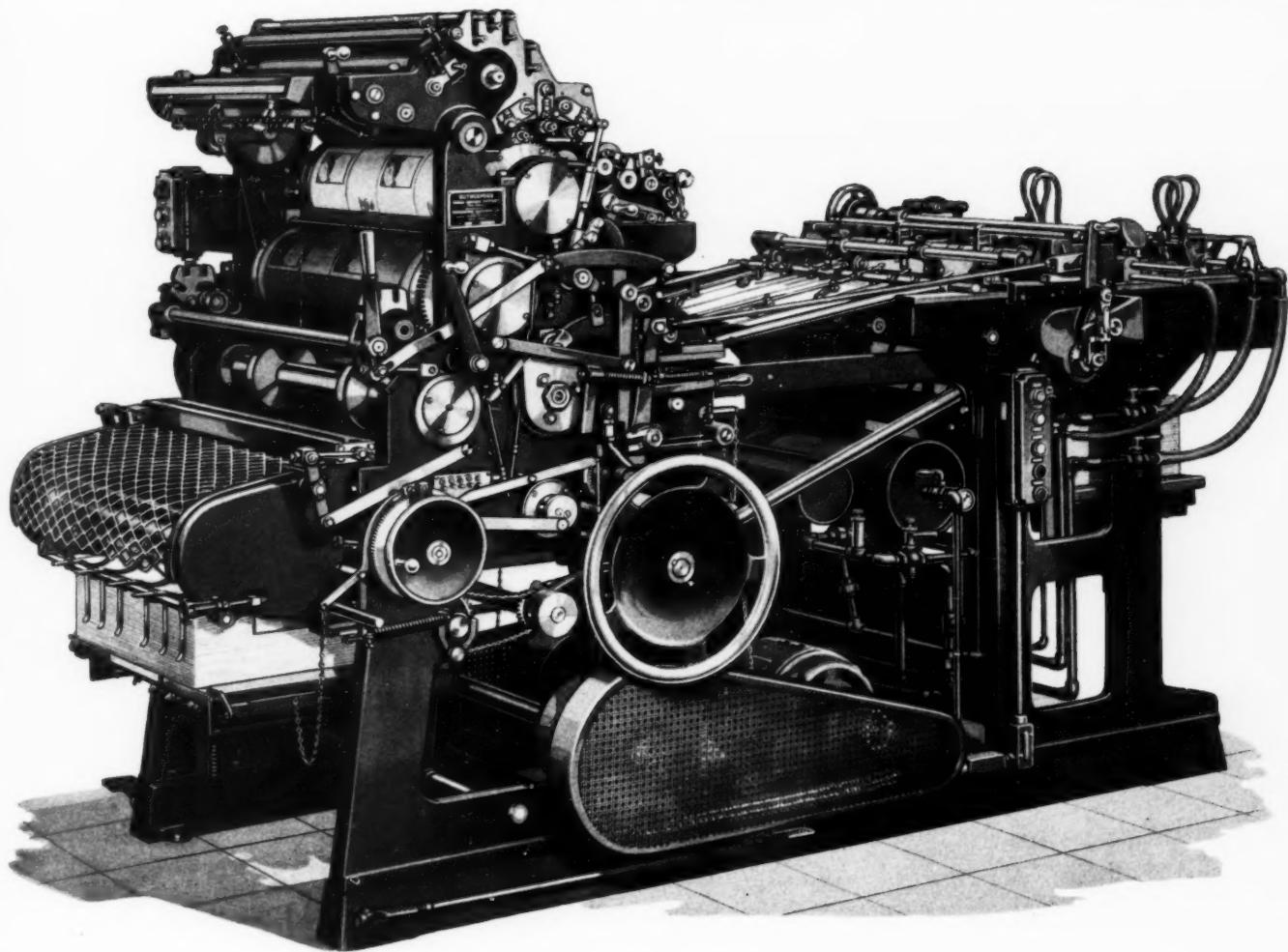
Obviously, the preparation and printing of these tariffs is not only a costly undertaking, but a job requiring the acme of precision and care. In recent years, lithography has become an implement of greater and greater importance in the production of tariffs. The economy and flexibility of lithography has recommended the process to authorities charged with the preparation and distribution of tariff schedules.

Because one of these schedules possesses the same qualities as any other printed data containing a preponderance of comparatively small, detailed tabular matter, it may be of interest to buyers to know the detailed characteristics of these publications.

However, the greatest economy in tariff preparation is that which is achieved by reproducing lithographically original copy that is either typewritten or varityped. Many hundreds of thousands of tariff schedule pages are turned out for carriers in this manner every year. Every advertising man who has in the past found it necessary to set up tabular material knows the expense involved in such an undertaking. Often a single small correction necessitates an expenditure entirely out of proportion to the cost of the whole job.

By utilizing original typewritten or varityped copy for tabular work, however, composition costs are cut down to an almost insignificant sum, and corrections can be made easily and economically.

# **19x25 RUTHERFORD HIGH-SPEED OFFSET JOB PRESS**



**EQUIPPED WITH NUMBERING AND PERFORATING ATTACHMENTS**

A Rutherford representative will be pleased to show you this high-speed offset job press in operation in any of the following cities:  
New York . . . Boston . . . Chicago . . . Los Angeles . . . San Francisco

**RUTHERFORD MACHINERY COMPANY**

DIVISION GENERAL PRINTING INK CORPORATION

100 Sixth Avenue, NEW YORK CITY      CHICAGO      CINCINNATI      LOS ANGELES

# Unemployment Tax Instructions

Inquiries should be addressed to  
**Benjamin Aaronson (C.P.A.), New York**  
 Care of The Photo-Lithographer  
 1776 Broadway, New York City

## Federal Regulations

AT the time of this writing, December 16th, 1935, the Federal government had not issued any new instructions relating to Title IX of the Federal Social Security Act which is the only section to take effect as of January 1, 1936. Title IX, Section 905, requires that the tax imposed by this title shall be collected by the Bureau of Internal Revenue as internal revenue collections. Every employer must file a return of the tax not later than January 31 next following the close of the taxable year.

This is the section of the act which levies a tax on the *total wages* payable by the employer for 1936. For the purpose of this act Section 907 defines employer as any person who, or organization which, on twenty days during the taxable year, each day being in a different calendar week employed eight persons or more for some portion of the day. For the count of eight the employer must include learners, apprentices, elderly persons, officers of the corporation, etc., who are on the payroll.

There is no limitation with respect to the wages paid to any one employee during the year, no exemption for amounts over \$3,000 or any other amount.

Section 802A of Title VIII of the Federal Social Security Act requires a withholding by the employer from the wages of the employee but this section takes effect as of January, 1 1937.

## NEW YORK STATE INSTRUCTIONS

As of December 3, 1935, the State of New York Department of Labor—Division of Unemployment Insurance, issued Instructions numbers 1 and 2 to employers.

### Instruction No. 1

Each employer covered by the New York State Unemployment Insurance Law shall keep on his employment and payroll records with respect to each individual *insured* employee beginning January 1, 1936, the following items:

- (a) Insured employee's name
- (b) Wages earned during payroll period
- (c) Number of days worked during payroll period
- (d) Total number of hours worked during payroll period
- (e) Full scheduled hours per week for employees or group of employees

- (f) Date when employee quits or is laid off either permanently or temporarily, or is discharged
- (g) Date employee is hired or reinstated after lay-off or is rehired.
- (h) Place of employment (city or town)

Note 1—Space should be reserved on the employer's records for employees' insurance number which will probably be issued for New York State Unemployment Insurance identification and possibly for Federal Social Security Legislation.

Note 2—Provision should be made by employers for totalling above items (a), (b), (c), and (d).

### Instruction No. 2 for Contributing Employers\*

Each employer covered by the New York State Unemployment Insurance Law shall submit on or before January 1, 1936, information requested on "The Initial Statement by Contributing Employers."

The information required in "The Initial Statement" in detail is as follows: Name of employer, address, places of business in the State, exact nature of business, chief products if industrial; person, firm or holding company owning majority control or ownership; names and addresses of subsidiaries owned or majority controlled; number of employees insured under the Law as of December 1, 1935; name of other employers of employees supervised but not employed by reporting employer; list of payrolls, where they apply, approximate average number of employees in 1935 and approximate number of those added or released.

### For Employers Who Are Not Subject to the Law

Each employer who believes that he is not subject to the law is requested to submit on or before January 1, 1936, the enclosed "Statement by Employer who is not subject to the law."

The following employments are excluded:

- 1—Employment as a farm laborer
- 2—Employment by an employer of his spouse or minor child, and
- 3—Services performed for non-profit organizations as defined in the Law.

*(Continued on next page)*

\*An employer subject to the Law is one who has employed, within any 13 calendar weeks during the year 1935 or any subsequent year, four or more persons engaged in employments defined by the Law.



# Detail...

PHOTO-LITH printers find LEXINGTON OFFSET an *ideal* paper to work with. They specify it regularly. LEXINGTON OFFSET has a *special* surface that holds detail *for faithful reproduction*. Its brilliant white provides the background so necessary for contrast in monotone and color offset-printing.

LEXINGTON OFFSET is surface-sized, trimmed square, lies flat and is free from fuzz and stretch. Available in standard finish, in white and India tint and in four fancy finishes in white only, thru leading paper merchants. Try LEXINGTON OFFSET on your next job and note the difference.



Please address requests to Sales Dept. Z

**INTERNATIONAL PAPER COMPANY**

220 East 42nd Street, New York, N. Y.

Branch Sales Offices: ATLANTA • BOSTON • CHICAGO  
CLEVELAND • PHILADELPHIA • PITTSBURGH

**LEXINGTON Offset**  
*"An INTERNATIONAL Value"*

# Tax Instructions

(Continued from Page 28)

Statement by Employer who is not subject to the Law:

I hereby affirm that I am not an employer subject to the Law because: During the year 1935 I was engaged in..... business or industry. I did not during the year employ four persons in 13 or more weeks in employments subject to the Law.

I understand that all employments are subject to the Law except the following:

- (1) Employment as a farm laborer;
- (2) Employment by an employer of his spouse or minor child; or
- (3) Service performed in the employ of a corporation, community chest, fund, or foundation, organized and operated exclusively for religious, charitable, scientific, literary, or educational purposes, no part of the net earnings of which inures to the benefit of any private shareholder or individual.

The largest number of employees that I employed at any time during the year was..... (number)

The lowest number of persons I employed at any time during the year was..... (number)

.....  
Firm Name

.....  
Signature

.....  
Official Position

## Social Security Tax Rules Still Delayed

By Louis B. Montfort

Washington, D. C.

THE difficulties faced by the Federal Government in preparing for operation of the Social Security Act are such that it now appears inevitable its first tax section will become effective prior to issuance of forms and regulations governing returns and collections.

The Title IX payroll tax of one percent applies to wages paid by employers of eight or more, for services after January 1, 1936; and the Income Tax Unit of the Internal Revenue Bureau has had no expectation of being ready with specifications and forms by that date.

It is planning, therefore, to issue a Treasury decision out-

lining in a general way the type of evidence it will expect employers to show in support of their tax returns. This will not extend to prescribing records which are to be kept by employers, nor will it be a total summary of all potential requirements, since the several states may set up demands of their own.

It is understood that the Treasury memorandum merely will state the type of supporting facts which, for instance, will have to be available for justifying employers' deductions, accounting for the difference between total wages payable and total wages taxable.

The date on which this decision will issue is still problematical but it is definitely intended to be before the first of the year.

Actual tax returns under this title do not have to be made before January 31, 1937.

## Personalized Approach Wins Audience for Salesman

A novel approach to new prospects by letters has succeeded in securing many calls for information on the lithographic process for Frank J. Clarke, Philadelphia salesman. A substantial number of new accounts have been opened as a result of these interviews.

Mr. Clarke sends out to his prospects a form letter, filled-in, with his personal card attached. The letter reads as follows:

"When the mate of the attached card is presented today, you may conclude, quite naturally, 'Just another printing salesman'—

"—but, one moment, please.

"The man who will call is experienced in his line, just as you are in yours. He is not just another salesman. He has the knack of sizing up a printing problem, taking into consideration both the result to be achieved, and the most economical way to accomplish it.

"For instance, one of our clients, an advertising agency, was preparing a two-color broadside. Costs for engravings and printing 5,000, totalled \$425. This was higher than the appropriation allowed. We suggested that he produce the broadside by offset lithography. The suggestion was accepted, resulting in a saving of \$125.

"Frankly, such savings are not always possible. On the other hand, it is to your advantage to know which process—printing or offset lithography—should be used, so that the cost will come within the appropriation, without sacrificing quality.

"With this thought in mind, it will pay you to look over our portfolio of samples, produced by both printing and offset lithography."



Theodore Low DeVinne, Great American  
Printer, 1828-1914. Courtesy C. D. DeVinne

## DE VINNE SMOOTH

DeVinne Smooth is an entirely new paper for offset printing that comes in a cleaner, brighter white than can be found in any other sheet. For high-grade offset work, a more opaque, stronger, whiter, better folding paper has long been needed. Test by comparison the wonderful degree of opacity and whiteness of DeVinne. The paper is also sized for pen and ink.

CROCKER-MCELWAIN CO.  
MILLS AT HOLYOKE, MASS.



# Ruinous Prices Take Their Toll

**When Lithographers Fail to Consider Profitable Operation, One Outcome Is Inevitable — and That Is Ruin**

**N**O sincere person gloats over the misfortunes of others. But intelligent business men owe it to themselves to take careful note of the missteps of others, in order that they may not fall prey to the same errors, the same temptations.

This truism is aptly illustrated in what happened during the past year in altogether too many instances where lithographers followed the path of least resistance and disregarded the very elementary business principle which insists that a plant must operate at a profit if it is to remain in business.

When we refer to "lithographers," we speak in the most literal sense. We mean establishments engaged in the production of lithographic material. The fact that in this industry—just as in all others—there are incompetents whose operations are bound to affect the fortunes of others adversely, does not lessen the import of the facts before us.

Reproduced on this page are three specific instances of the inevitable result of a disdainful attitude toward profitable operation. There has been an influx of newcomers into the lithographic business in all parts of the country during the past few years. Many of these were and are absolutely unqualified to operate a lithographic plant. Most were drawn into the business as a result of what seemed boom times in the plants of others.

All is not gold that glitters. The semi-climax of what perhaps may best be termed a "comedy of errors" for many incompetents who leaped before they looked, was described in a graphic arts trade paper not long ago. The article dealt with the experiences of many newcomers into the lithographic field. The facts of the situation in the Metropolitan New York area, for example, were set forth, in part, as follows:

"Newcomers to the field of offset lithography have not all found the easy road to profits they anticipated, a survey of conditions in the New York market indicates. Rough competition, lack of knowledge of the field, low selling prices, and inadequate sales effort are some of the factors that have contributed to the "tough sledding" which many have encountered.

"It is understood that during the past year about 50 concerns have installed lithographic equipment, ranging from Multiliths and Rotaprints to larger presses. This total includes letterpress printers who have added offset equipment to augment their existing service, letter shops that have decided to step out into a broader field, and new concerns that are concentrating on offset lithography alone.

"In a few instances the printers who have gone offset are

# COMPLETE OFFSET BUSINESS FOR SALE

- One of the most completely equipped small Offset Printing Plants in New York. Specializing in the smaller sizes of offset printing, in one or more colors and operating in a field almost untouched by competition. Doing a business of about \$30,000 annually and increasing each month without any sales effort.

- Equipment is all new—Three 10 x 14 Automatic Presses, Folder, Stitcher, and Power Cutter. Also a complete plate making department.

- Shop and Office are thoroughly manned by men trained to this special kind of work and are competent to carry on under new owner.

- This is an unusual opportunity for progressive Offset Business, is among the best in America.

## OPPORTUNITIES

## **PHOTO-LITHOGRAPHIC PLANT**

**PLANS**  
Small, completely equipped  
One Webendorfer 13x19, plate  
ing equipment, automatic job  
cutter, etc. Owner desires to  
cede with printer controlling  
Unusual opportunity to learn  
lithographic production, manag-  
ing, selling, cash

**ATTENTION PRINTERS**  
contemplating Offset: **COMPLETE  
PHOTO OFFSET PLANT**

9x12 Automatic Sheetfeed Rota-print Offset press with special DX Ink distributing attachments; 8x10 Process Camera with lights and lenses; Plate Whirler; Vacuum Plate Frame; Carbon Lights; Opaque and Stripping Table; Chemicals; Plates, etc.

Equipment almost new and in first-class condition; can be seen running. First \$1200 takes complete plant.

Three actual advertisements which recently appeared in the pages of a graphic arts business paper are reproduced above

well known firms whose new equipment permits them to offer a more complete service to clients with whom they already deal. These houses, to a certain degree, have a known market which they can cultivate. But in the great majority of cases, the offset newcomers are attempting to compete in the black and white combination market—a highly competitive field in which prices are exceedingly low.

"The firms attempting to divert some of this business to their own shops are, for the most part, trying to do the job with small equipment. This task is found to be a great hardship, inasmuch as small presses call for two or three times as many plates as the larger units. Costs for a 17x22 press plate are almost the same as for a 22x34 press, while a plate for a 34x44 unit is only 50 per cent more.

"So bad has the competition become in the combination work field that a few of the larger, established photo-lithographic firms are seriously considering the advisability of leaving this field entirely and concentrating their efforts on better grade color work.

"On the other hand, serious as the competition appears today, it seems obvious that the larger and well established offset houses can withstand the competition better than the smaller new arrivals. The former generally enjoy more ade-

(Continued on Page 48)

# NOW

. . . . *that customers often specify  
DEEP ETCH PLATES when  
they order lithographed matter*

# REMEMBER

that large and small lithographic plants throughout the United States and Canada have found the PITMAN-EFHA DEEP ETCH PROCESS BEST.

# POINTS

*for Pitman*

1. Years of experience.
2. Laboratory standardized chemicals furnished ready for use.
3. Photo-lithographic plants need no additional equipment.
4. Greatly increased quality.
5. Longer runs.
6. Satisfied customers.

# HAROLD M. PITMAN COMPANY

LITHOGRAPHIC EQUIPMENT AND SUPPLY DIVISION

JERSEY CITY, NEW JERSEY  
26-38 Cornelison Avenue

CHICAGO, ILLINOIS  
51st Avenue and 33rd Street

PACIFIC COAST REPRESENTATIVE: G. GENNERT, Inc., 1153 Wall Street, Los Angeles, Calif.

# Selecting Type for Photo-Offset

by Lawrence G. Malone

(EDITOR'S NOTE: Because a brief article on so extensive a subject as type for photo-offset could not pretend to be exhaustive, we have arranged with the author to answer directly your inquiries concerning any specific problem, and to furnish you with specimen showings of any type faces illustrated herein if you will address him in care of the PHOTO-LITHOGRAPHER.)

**T**HE selection of the most practicable type face for a given job is complicated for the user of photo-offset by several conditions for which suitable compensation should always be made to insure the most satisfactory results. First, if not most important with the man who specifies the type, is the influence of his previous experience with letterpress printing.

Second, most of our type specifying is done by reference to type books or specimens printed by letterpress which obviously do not forecast accurately the printing results that may be expected in photo-offset.

It should be remembered, too, that all type faces in the past were cut expressly for letterpress printing and that consideration of their use in offset printing, if there has been any at all, could only have been applied to the most modern designs.

All the so-called difficulties grow out of the essential differences between letterpress and photo-offset. These differences if kept prominently in mind when type is being specified should serve as a guide to insuring the best possible type reproductions. The rubber blanket intervening in the offset operation naturally reduces the quantity of ink transferred to the paper. The results from this difference are two-fold: strength of color is less in offset than in letterpress; the normal characteristics of any given letter are slightly exaggerated in photo-offset. For example, a type face composed of pronounced heavy strokes and extremely thin serifs which in letterpress would look presentable and normal looks, when reproduced by photo-offset, like a letter that was intended to have serifs but hasn't. In other words the thick part of the letter by virtue of its very size transfers a considerable area of ink to the paper while the serifs which are very thin to begin with, in losing a little color, tend to disappear, producing a rather incongruous letter.

Type, in offset, being an integral part of the printing plate, is likely to receive, and naturally so, secondary consideration in etching when there are illustrations present in a job. Then the printing operation from an integral plate denies the pressroom advantages afforded by the normal flexibility of a letterpress form.

Ten years ago an article on type for photo-offset would have consisted largely of a long list of taboos. But during the past decade great improvement has been wrought, improvement enough to allow one to say that practically any type-

face can be used, and in some instances has been used, successfully in some photo-offset job. But the odds are against types of certain characteristics and the entire manufacturing operation is quite favorable to others. A wise differentiation between these two classes of letters should facilitate the consistent production of photo-offset work in which the type is attractively and satisfactorily reproduced.

If any generalizations can be made on the subject, script letters are probably the least satisfactory for photo-offset work largely because of the presence of contrasting, comparatively thick and very thin lines. Plate-etching that will bring up the thin portions of a script to their full value will accentuate the heavy portions of the letter and produce an abnormal reproduction of the face quite unlike the type designer's original concept. If, on the other hand, plate-etching is directed to bring out the proper value of the heavy strokes in a script letter, the very thin lines will tend to disappear and likewise produce an abnormal reproduction that in no way resembles the original.

However, there are some few scripts like

## Romany

which because the letters are of a uniform thickness (commonly called monotone) reproduce in photo-offset unusually well.

Often, in a layout which requires a script letter, the desired effect can be obtained with a face like

## Keynote

which while it is not a pure monotone nevertheless does not present unusually thin and extremely thick lines.

Failure to apply the principles of selection described here might influence a person having one unpleasant experience with Goudy Handtooled, for example, to condemn and avoid all open letters. While the filled up result obtained with Goudy Handtooled was undoubtedly the result of the thick and thin characteristics of the letter, a type face like

## Bodoni Open

could be used with entire success because while it is an open letter, its elements are more nearly monotone.

You will perceive from the foregoing that we can establish as a fundamental the fact that monotone letters are ideal for photo-offset reproduction. (Continued on page 36)

# FOR INCREASED SALES CUT-OUTS

CUT-OUTS ARE OFTEN MORE EFFECTIVE  
THAN AN EXTRA COLOR & COSTS LESS

*Note the Difference in*  
**ATTENTION  
GETTING VALUE**

The CUT-OUT idea  
attracts more favorable  
attention than the  
Square Piece

OUR SERVICE CONSISTS OF  
DIES, DIE CUTTING  
MOUNTING  
& FINISHING  
TO THE TRADE



*Advertisers Prefer*

WINDOW DISPLAYS—COUNTER CARDS AND DIRECT  
MAIL PIECES THAT ARE DIE CUT

**SERVICE DIE CUTTING CO.**  
WALKER 5-3853 155 Sixth Avenue, N. Y.

# Selecting Type

(Continued from page 34)

**Bernhard Gothic Medium**

**Stymie Medium**

**Tower**

are three faces which illustrate this quality in all their weights. It is quite apparent that with each stroke of equal thickness to every other portion of a letter, the etching will have a uniform effect and produce a uniform result. The Gothics, of course, like

**AGENCY GOTHIC**

**News Gothic Condensed**

**NEWPORT**

**Franklin Gothic Condensed**

present this same monotone characteristic and are equally ideal for offset reproduction.

Before the development of the wet plate negative and the deep-etch printing plate the very light versions of even monotone letters did not reproduce too well. But today, each of the faces mentioned above, like Bernhard and Stymie, can be reproduced in even their "light" weights with complete success. Even a face as delicate as

Bernhard Fashion

has been used very successfully.

It is well to remember, especially when working from a letterpress type specimen, that the chosen face will reproduce a little paler in photo-offset than it appears in letterpress. Consideration of this point will often cause the person specifying type to change wisely from the light face, for example, to the medium or from the medium to the bold depending upon the type face, his subject and the desired result.

All the foregoing must not be construed to mean that many of the conventional faces which, of course, are not monotone, should never be utilized for photo-offset work. As a matter of fact there are many classes of layout for which no other letter would be entirely appropriate. Even here judicious selection will help to insure better results. For example, a study of Garamond will reveal that the thick and thin differences in this face are less pronounced than they are in Bodoni, and if a choice lay between these two faces the Garamond would be preferable. Likewise, Cloister Old Style and Bold should be preferred to Caslon Old Style and Bold.

If the dictates of design require one of the Bodoni faces, Bodoni Book will present less of a problem than Bodoni Bold, simply because differences in thickness within a letter are most pronounced in the bold face version.

**Bookman Oldstyle**

**Cooper**

**Della Robbia**

and the **CHELTONHAM Family**

are all faces which, while not pure monotypes, will reproduce well because they are free of extremes of thin and thick strokes and have no fine, delicate serifs.

A few unfortunate experiences with type often cause buyers of photo-offset to avoid entirely all novelty letters on the theory that the most conventional is always the safest. Intelligent application of the principles which have been described herein will quickly indicate that many unusual letters like

**Hobo**

**PERICLES**

**SHADOW**

**American Backslant**

are not to be denied the designer of photo-offset. These, again, are ideally suited for the process simply because they present a generally uniform thickness, the characteristic which takes the best advantage of the photo-offset etching operation.

But the greatest care devoted to the selection of type can be completely undone by unsatisfactory reproduction proofs. A bad start with proofs which display imperfectly and distort a type face cannot be corrected however meticulously the subsequent manufacturing operations are carried out. Whoever is responsible for the typography, the buyer or the producer of photo-offset, should insist on perfect proofs. When the proof press is an antiquated museum piece, type for reproduction should be put on a power press for proofing, and on a small cylinder in preference to a platen.

# Compare Kodalith Stripping Film with the Wet Plate

Under the wet-plate method you go through a series of messy, troublesome, time-consuming operations...beginning with the scrubbing of dirty glass...before you can make a negative. Under the new method you take a sheet of Kodalith Stripping Film Normal out of the box...place it on a holder...pop it into the camera.

Here, in detail, are some of the other advantages of the new way:

**1** It eliminates collodion and the silver bath, together with the difficulties involved in their use, and provides an ever-ready material that may be depended upon at all times...regardless of temperature and other climatic conditions.

**2** It eliminates the unavoidable dark room waste characteristic of the wet-plate method.

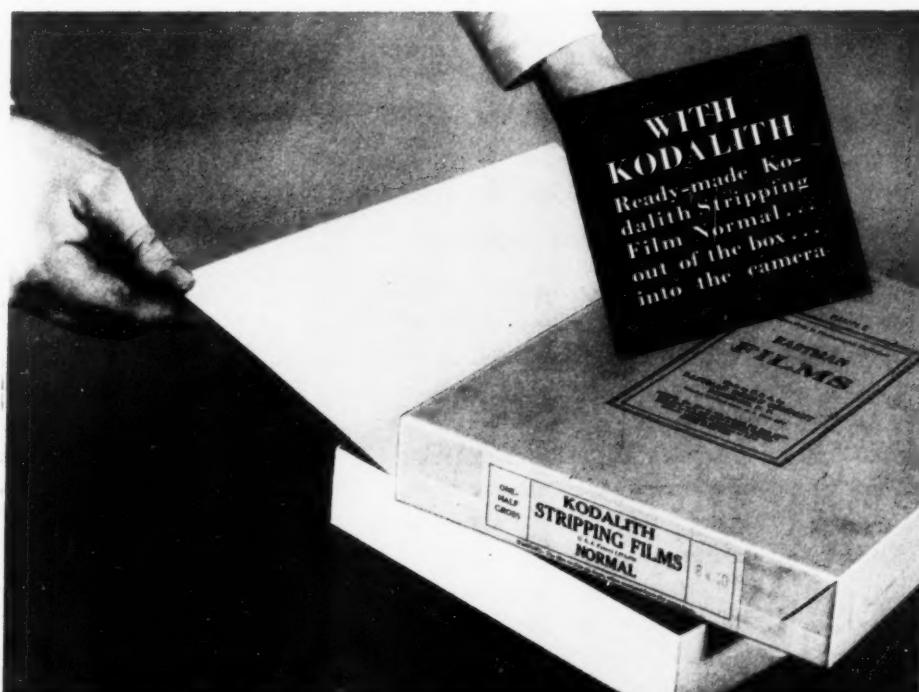
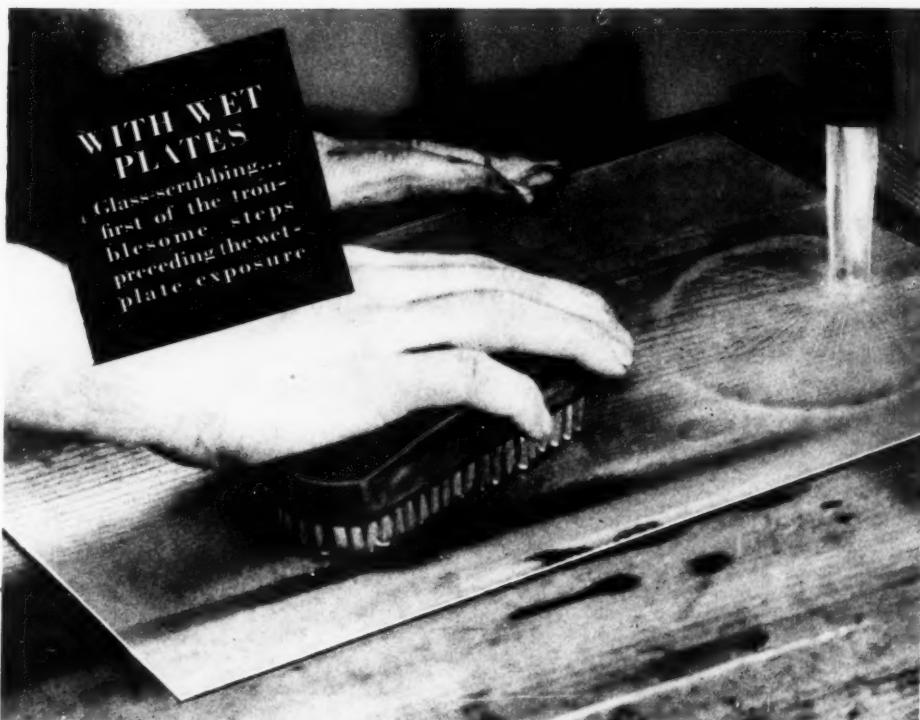
**3** It does away with a score of chemicals, greatly simplifying the whole process of negative making.

**4** In halftone work it permits the use of any screen, and its emulsion makes possible a much greater range of tone values than the wet-plate method.

**5** No intensification or cutting is required.

Kodalith Stripping Film Normal calls for no expensive new equipment...just a "stay-flat" holder. And your regular arc lights give ideal illumination. Get ready to use this modern negative medium. Write now for a demonstration.

**EASTMAN KODAK CO.**  
*Graphic Arts Dept.*  
**Rochester, N. Y.**



# RISING COSTS: DANGER AHEAD

## Timely Discussion of What Appears to Stand Out as a Major Problem Facing Lithographers in All Parts of the Land

MOST lithographers are aware of a major selling problem that will face them shortly after the advent of the new year. Federal and State unemployment insurance taxes went into effect on January 1st, and this "social security" legislation will add a considerable overhead to actual production costs, plus an unknown—but probably substantial—additional factor to be reflected in the purchase of necessary materials and supplies—paper, ink, chemicals, etc.

In states where such legislation exists employers' contributions will be deductible from the federal taxes, while in states where no local unemployment insurance exists, lithographers will be subject to the federal levy. Thus, the problem of absorbing increasing taxation becomes a subject of national concern.

If lithographers had to concern themselves solely with their own rising costs as reflected in their plant operations, the problem would be a considerable one. But, when all materials and supplies must inevitably be affected by additional overhead, the dilemma facing plants everywhere in the graphic arts becomes a subject of major concern to all.

Unfortunately many lithographers are already working on too small a profit margin for comfort. With production costs rising, this comparatively insignificant margin must vanish—unless the industry takes steps to protect its own interests. It would be a pleasant task to relate that during the past year or two lithographic prices have kept pace with rises in the cost of many materials and supplies used in manufacture. This, however, has not been the case. Instead, in more than one locality keen competition has pushed selling prices downward.

### A Lesson from the Past

On more than one occasion in the past it has been observed that even under the most favorable conditions lithographic and printing establishments have failed to reflect in their operations a profit commensurate with capital invested, risks involved and the general ability to successfully produce printed matter to meet the exacting demands of buyers. With rising costs a reality today, serious minded executives must ask themselves whether they can continue to bear the load and if so for how long.

It is unreasonable for anyone to expect the lithographer to bear the full brunt of the new cost load that seems inevitable as a result of new taxation. Plant owners have been wont to bend over backwards in their endeavor to be fair to

clients. Today their sense of duty and desire to survive the struggle for existence must forewarn them to be fair to themselves.

A boost in lithographic prices seems inevitable. Otherwise there will be no profits for many and no business for more. With a knowledge of an essential upward swing in prices, lithographers can in their own minds be preparing the way for higher costs to their customers. But perhaps a prelude to such a move should be a new course of procedure on the part of the estimating department. Today, as never before, must estimates be checked with the minutest precision. Figures should be drawn up with full cognizance of more expensive materials, supplies and labor. New contracts over a period of time should make some provision for higher taxes in 1937 and still higher taxes in 1938.

Lithographers who decide to absorb additional overhead in their own costs will be inflicting an irreparable injury not only on themselves but on the entire industry as well. Regardless of one's political opinion, regardless of one's attitude toward so-called social security taxes, the fact remains that such taxes are now law. They must be paid. They cannot help but raise the cost of production within the plant. And they cannot fail to increase the cost of lithographic materials and supplies.

Fair-minded executives can see no other outlet for greater costs than through selling prices. If the inevitable must be faced sooner or later, the least lithographers can do to protect their own interests is to plan ahead.

### How New Taxes Will Actually Affect Lithographers

The important subject discussed above has been carefully analyzed to indicate exactly what the effect of the new taxes will be on lithographic plants. In the analysis that follows, we show a specific example of how profits will be affected:

Assuming annual sales of diversified photo-lithographic business to be \$150,000.00, the budgeted costs for the average plant would be broken down as follows:

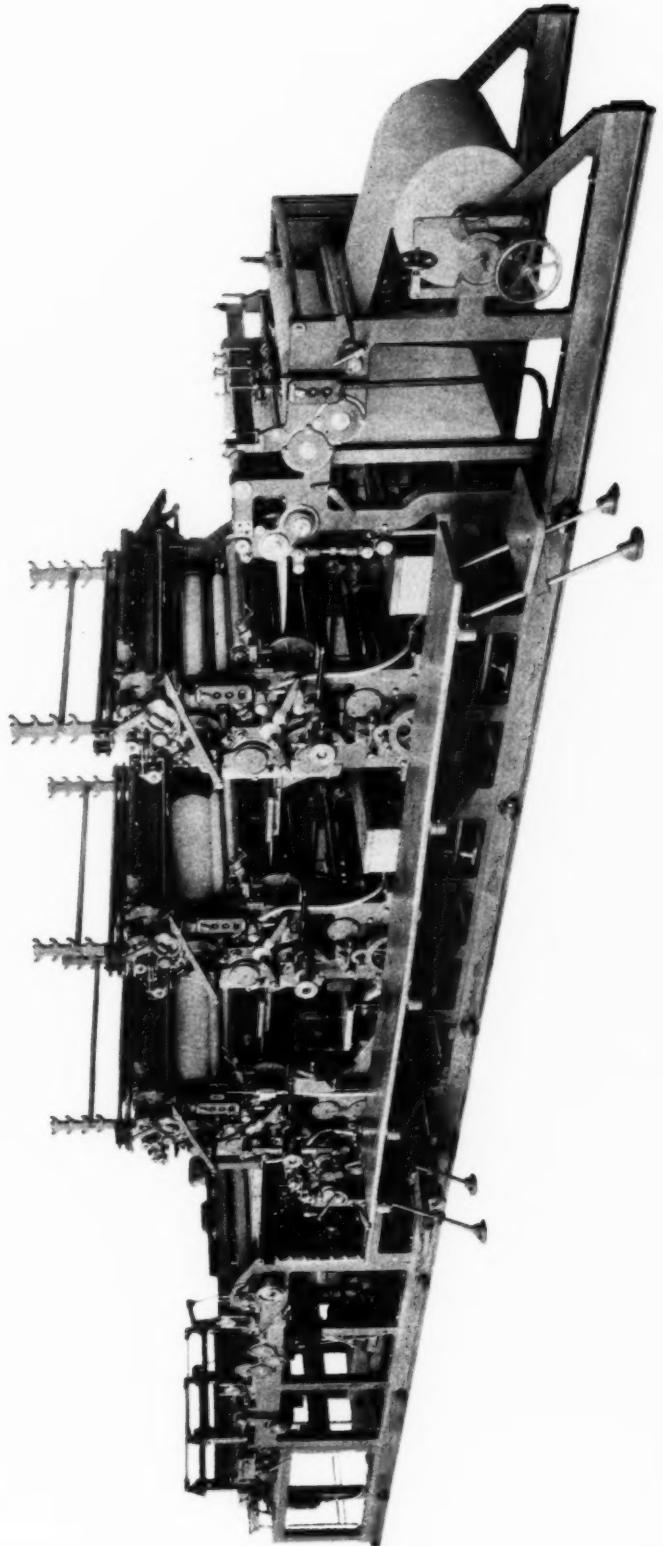
Income . . . . .	\$150,000.00 (100.0%)
Manufacturing Costs	
Factory Wages . . . . .	54,000.00
Outside Manufacturing . . .	10,000.00
Paper Stock . . . . .	25,000.00

(Continued on Page 44)

• NEW ERA PRESS  
PROCESS

## NEW ERA ALL SIZE ROTARY MULTI-COLOR WEB OFFSET PRESS

### THE WIDE RANGE PRESS FOR OFFSET PRINTING



Write for detailed information concerning our Offset Presses.

---

### THE NEW ERA MANUFACTURING CO.

375 Eleventh Avenue, Paterson, New Jersey

Exclusive Selling Agents: John Griffiths Co., Inc., 145 Nassau St., New York City

# THE ADVERTISING ARTIST

**Successful Ads Don't Just Happen —  
They Represent the Fruits of Careful  
Planning and Sound Merchandising**

**B**ECAUSE lithographers are mainly concerned with the actual production of a piece of advertising—the transition of an intangible thought or idea into definite, visual, graphic presentation—they are often inclined to overlook the importance of the underlying idea of the copy and the translation of that idea into a picture by the artist.

In selling lithography it is vital to possess an appreciation of every detail of the advertising job. To be able to converse intelligently with a prospect regarding appeal, copy, layout, etc., is to instil the buyer with a confidence in the ability of the lithographer to execute the job with the necessary degree of skill.

The artist who carries out an advertising assignment successfully is a man who is more than casually acquainted with the underlying principles of selling. He cannot be a parrot—for he must translate into pictures what someone else has described to him in words. In short, he must possess the ability to set down graphically the selfsame idea which is suggested to him verbally.

## Copy and Art Coordinated

The value of art and of artists to advertising is that the artist employs his skill in technique to produce those perceptions of the intellect and those emotional responses which the copy writer aims to produce by his copy. The advertising artist is no mere decorator. He does not draw pretty pictures to make the advertisement look better. The art work and the copy together produce a definite result in the prospect's mind and emotions. The art work dramatizes and vivifies the copy; the copy invigorates and clarifies the art work. The artist attempts to do in his medium what the writer does in his. Each has certain advantages. The copy is the prime medium for making trenchant, clearcut impressions on the intellect; art work usually affects the emotions more readily and effectively. But neither is restricted. A small drawing can sometimes explain a process or a mechanism better than a volume of words; a phrase or a sentence can often stir the emotions as no drawing could. A good advertisement is one in which both copy and art have been used and combined most effectively to produce the desired effect in that specific instance.

The advertising artist, therefore, must know exactly what effect the advertisement is to achieve and why. In a word, the advertising artist must be essentially an advertising man. He must know advertising, its procedures, its psychology. He must understand merchandising, its organization and methods. He must be a business man, appealing to buyers.



**Schilling**  
*Toasted Tea*

Fresh as a sea breeze  
fragrant as a tea garden.

**ICED**

**The artist employs his technique to produce definite reactions on the part of the prospective reader. The advertising artist is no mere decorator**

The artist, like the copy writer, must know people. He must know how they think, how they react generally to various appeals, what the popular prejudices and the popular enthusiasms of the moment are, how the average man and the average woman feel and act under the normal conditions and the inevitable events of life. But the artist must know people outside as well as inside. He must know how they dress, how they look to the bystander in the innumerable incidents of everyday activity. He must know—or know where to find out promptly—how they dressed and lived and played and worked 100 years ago or three hundred or 30. Art work, to be convincing, must be accurate in the smallest details.

The artist must know things—all sorts of things. He can never tell what he will be called upon to portray. The products or services he is advertising are no guide. A cigarette advertisement may be planned to show a tiger springing at a man in a howdah—and the artist must draw the howdah correctly. It is literally true that the artist may be called upon to portray anything ever used by man—and to portray

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I R C

I R C



## Seeing things as they actually are! *Thanks to the accuracy of Lithography*

IN reproducing colors accurately, the importance of using Ideal lithographic rollers cannot be overemphasized. The original's fresh, clear tints and warm, unsullied tones are possible throughout the entire run, if Ideal rollers are used. With this equipment a uniform quality is assured.

If you have experienced trouble with lightening of colors, graying of blacks or have become accustomed to continually adjusting the ink fountain on your press, a trial run with Ideal lithographic rollers will convince you that all this has been unnecessary.

The lithography in demand today is the quality of lithography which creates the illusion of reality and which inspires people to buy as well as to form

a preference for a particular product before it is actually seen.

Present-day lithography is playing a star part in the dramatization of selling. No matter what the product, color helps put the story over.

The recent automobile expositions found eager buyers for their products largely because the beauty of line, the color and the mechanical features were already registered upon the public mind through booklets, color advertisements in publications and life-size posters.

If you want to keep step in this color-parade, let our competent representatives tell you about Ideal lithographic rollers. Offices are located in principal cities.

**IDEAL ROLLER & MANUFACTURING COMPANY**

CHICAGO  
NEW YORK



The artist, like the copywriter must know his people. He must know how they think, react to various appeals, what their prejudices are.

it in actual use. He must know where to find specimens or pictures of thousands of things. That's why mail order catalogues find a happy resting place in many an art department. Unfortunately, the mail order catalogues do not picture everything ever used by man nor do they reveal the way man used everything. But the artist may be called upon to show anything—and to show it in actual use. The advertising artist must be a collector, a cataloguer, and a research specialist.

The artist must know and understand processes and methods. Today he may draw a picture of a woman hanging out laundry; tomorrow he may picture men digging a subway; and the next day he may be making diagrammatic sketches illustrating some intricate mechanism.

If he shows a woman's skirt pinned at the waist to a clothesline, half the women in America—so it seems to him—will write to the advertiser, protesting this insult to the clothes-hanging methods of American womanhood. It is a rather painful way of learning that hanging a skirt by the waistline or beltline is likely to pull the waistline out of shape and that skirts are, therefore, usually pinned to clotheslines at the hem or lower edge. But it reminds the artist that he must be everlastingly observant in order to give his drawings verisimilitude.

Most of all, the artist must know—know clearly and ac-

Here are four reasons why Lucky Lager has become "one of the world's really fine beers" . . . no wonder your customers prefer Lucky Lager—the beer that's slowly mellowed "Nature's Way."

**A knowledge of what each advertisement is supposed to do is essential to the design of the piece of successful copy intended to sell.**

curately and precisely—what each advertisement is intended to do to the reader's mind. He must understand the general plan of the campaign, the merchandising thought underlying the advertising, the specific appeal which has been chosen to produce the desired result in the reader's mind and emotions. He sits in with the plan and copy department, takes his part in the discussion, offers his suggestions. Then he in his medium, the writer in his, combine to build the advertisement.

## *The Most Complete* ADVERTISING GUIDE *Ever Published*

### "Advertising and It's Mechanical Production"

By C. R. Greer

Contains in comprehensive, readable form the practical data which every lithographer and printer should have at his fingertips. Covers all mechanical processes, all media. Explains advertising agency and production procedure. Replete with halftone and line illustrations.

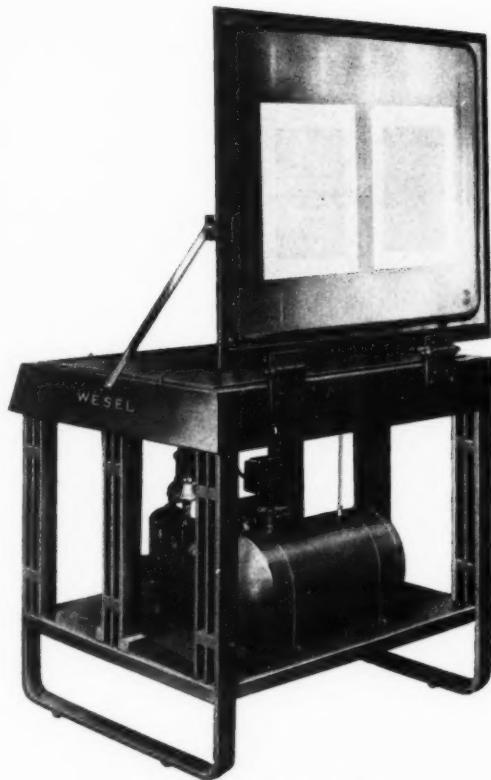
*Formerly \$5.00*

Now offered to readers of this publication at special price—**\$2.50**

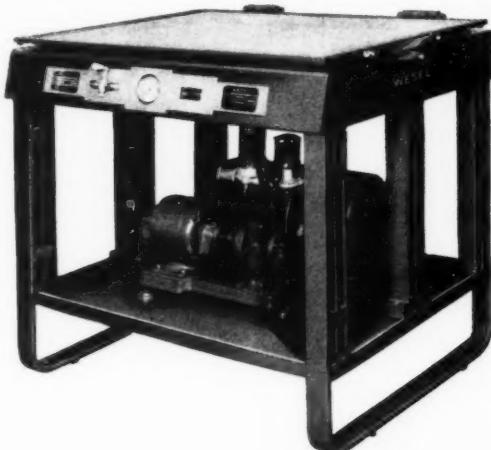
Make checks payable to

GRAPHIC ARTS PUBLISHING CO.  
1776 Broadway  
New York, N. Y.

# WESEL PATENTED VACUUM PRINTING FRAMES



Open View of Wesel Vacuum Printing Frame



Closed View of Wesel Vacuum Printing Frame

Makers of complete line of photo-lithographic plate-making equipment. Over 75 plants Wesel equipped during the past two years.



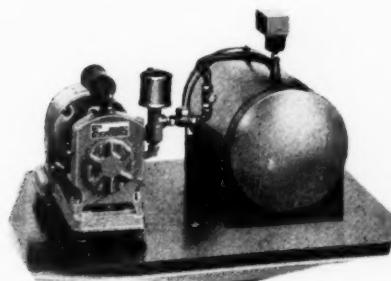
**T**HE Wesel Printing Frame delivers contact between negatives and sensitized material in approximately two seconds and without the use of hooks, clamps, or fastenings of any kind. The new vacuum reserve tank is automatically exhausted of its air content, thus upon opening vacuum valve, the air is instantly exhausted from blanket to vacuum reserve tank.

When the pressure reaches the minimum point, the vacuum control mechanism automatically starts vacuum pump and motor, thus again exhausting the air content of the reserve tank. The operator turns on the electric power in the morning and the machine operates automatically during the day without further attention to the power plant.

Illustrations indicate the method of construction and operation. The entire mechanism is contained within one integral unit, easily moved about the plant to suit the operator's requirements.

Another new feature is the use of a special new "quartz crystal" glass, developed in Wesel laboratories. Under test, this affords 25% faster exposure. It is not ordinary plate glass, but is free of all foreign substances such as iron and other oxides, which otherwise have a tendency to retard light action and create distortion.

Motor and pump are built into one integral unit on a single metal base. This base is supported by a series of compression springs, eliminating all noise and vibration. Entire unit is all metal construction; made in 24 x 30" and 30 x 42" sizes. It is convenient and accurate for all kinds of intricate printing of single and multi-register work.



Power Unit for  
Wesel Vacuum  
Printing Frame

**WESEL MANUFACTURING CO.**  
FACTORY: SCRANTON, PENNA.

CHICAGO OFFICE:  
201 N. Wells Bldg.  
SAN FRANCISCO OFFICE:  
545 Sansome St.

NEW YORK OFFICE:  
55 West 42nd St.  
TORONTO OFFICE:  
58 Hubbard Blvd.

## RISING COSTS

(Continued from Page 38)

Chemicals, Supp., Etc. . .	14,500.00
Rent, Power, Depr. and Ins.	8,500.00
 Total Manufacturing Costs . .	 <u>\$112,000.00 ( 74.7%)</u>
 <i>Selling and Admin. Exp.</i>	 
Salaries, Comm., Etc. . .	22,000.00
All other Expenses . . .	7,000.00
Reserve Provision . . .	3,000.00
 Total Sell. and Admin. Exp. .	 <u>\$ 32,000.00 ( 21.3%)</u>
Total Costs . . .	\$144,000.00 ( 96.0%)
Net Profit before Income Tax .	6,000.00 ( 4.0%)
 <u>\$150,000.00 (100.0%)</u>	

If we use the wages and expenses set forth in the foregoing schedule, costs in 1936 will be increased by approximately \$1,000.00 tax on wages and salaries, and a further \$750.00 increase in supplies, paper stock, and outside manufacturing, which will be a result of payroll taxes.

These costs will be stepped up further in 1937 by an increase in New York State or an additional 1%, and the old age benefit under Federal taxes by 1%, as supported in the attached table, the effect of which will be an increased cost through payroll taxes of at least \$5,000.00.

Stepping up taxes from 1936 onward, it is to be noted that if the net profit of the average company is 4%, we shall be obliged to increase our sales before 1937 to avoid a net operation loss.

### Reproduction Proofs Require Skill and Care

Photo-lithographers who find it necessary to utilize reproduction proofs as original copy for the camera will be interested in noting the specific requirements for such proofs set down by a national organization of typographers.

Some of the chief points the typographers stress are as follows:

**Type:** Good type is necessary. This means sharp type faces, with no hair lines. The type should receive frequent caliper- ing to see that it is uniform in height. Unless type is even and level extra makeready is necessary or else some lines receive more impression than others.

The secret of a good proof is to get ink on the paper without undue impression. Too much impression causes halation or "ghosts" when photographed, which detracts from the quality of the photo and the job.

**Press:** A good press is needed. The operator should know

the press thoroughly and should be trained in pulling proofs. The packing requires frequent changing and careful adjustment—tightly and evenly—without creases.

Whatever makeready is necessary should be done thoroughly. Some houses make just as thorough a makeready as if the job was to be run on the press. The amount of money the customer will pay is naturally a deciding factor at this point.

**Paper:** Paper should be carefully selected. The camera photographs color, making necessary a dead white sheet—with neither blue or yellow tinge. Dull coated and gloss coated papers each have their proponents. An eighty pound stock is satisfactory. Each proof should be slip-sheeted.



### Describes Increasing Use of Photo-Lithography

A CLEAR-CUT description of photo-lithography and the reason the process is rapidly gaining favor with large printing buyers was outlined recently before the Office Management Conference of the American Management Association by J. W. Riedell, manager, Special Service Department, Recording & Statistical Corporation. He stated, in part:

"In reproduction printing one class of work is coming along faster than most people realize. It is known now as photo offset lithography. Unfortunately for the process it is generally called 'Offset' and the sooner that designation is forgotten the better, for as a matter of fact 'Offset' in printing is a derogatory term. The real name is 'photo-offset lithography.' It is nothing less than lithography based entirely upon the principles established by Sennefelder in Germany quite a bit over one hundred years ago. While you think of lithography from the standpoint of stone, lithography from the standpoint of zinc is exactly the same in principle. It is based entirely upon the repulsion between grease and water."

"The use of the camera is going to do more to alter present-day printing methods than almost anything since their inception. It is well on the way. Within the next five years conservative estimates predict that probably 50 per cent of all printing will go through the lens."

"Just realize what is going on. You can, in New York City today, get any form on a splendid grade of sulphite bond paper, size 8½ by 11 inches for \$1.50 for the first hundred copies (which shows of course that you don't have to buy in large quantities any more), and 20 cents for additional hundreds after the initial charge of \$1.50. For simple black and white work to the most beautiful reproduction printing possible, photo offset lithography can now be used. Frankly, so far as wax plates are concerned (which have been used so much for office forms) I think they are about ready to engrave their tombstones."

TO  
PHOTO - LITHOGRAPHERS

CROSBY  
PHOTO-  
OFFSET  
BOND

A sheet with . . .

- **CONSIDERABLE BULK**
- **GOOD OPACITY**
- **HIGH COLOR**



IN STOCK



ASK FOR A REAM  
FOR TRIAL



GEO. W. MILLAR  
& CO., Inc.

280-284 LAFAYETTE STREET  
NEW YORK CITY, N. Y.

CAnal 6-0880

// **To collect and disseminate information with the object in view of encouraging members to manufacture and market only the highest quality of product. //**

*—Section 1(f), Purpose of the National Association of Photo-Lithographers*

One way of fulfilling this purpose, dear members, is to give the proper attention to type. . . . The Composing Room, Inc., does a great volume of work for photo-lithographers and knows all the fine points of planographic type reproduction. . . . Call us in on that next job. We can help you.

**THE COMPOSING ROOM, INC.**

ADVERTISING TYPOGRAPHERS  
325 WEST 37TH STREET, NEW YORK, N. Y.

Telephones: MEdallion 3-2380-2381-2382

# Photo-Lithographic Inks

**White Inks Are Discussed in the Article Below, a Continuation of the Author's Monthly Contribution**

**BY GEORGE CRAMER**  
Sinclair & Valentine Co.

**W**HITE inks, as such, are only occasionally used alone in the lithographic process. They do, however, find a very definite place for themselves as bases for all tints. The white pigments used in making white inks are classified as transparent, semi-transparent and opaque, according to their relative hiding or covering power.

Many times it is found necessary to incorporate a percentage of a transparent white ink with a colored ink in order to produce an effect which cannot be obtained in any other way. Aluminum Hydrate and Magnesia are the most commonly used transparent pigments. Each of the two pigments, when made into an ink, fill a very definite and specific purpose. Aluminum Hydrate is produced by treating a solution of aluminum sulphate with sodium carbonate and then drying the washed precipitate. This pigment, when ground with the proper varnish, produces an ink that has many desirable properties. The addition of some hydrate to a poor working

ink aids materially in overcoming such deficiencies. Magnesia is generally manufactured by treating Dolomite and extracting the Magnesia in the form of a mixture of the hydrates and carbonates. Magnesium Carbonate, while it imparts a beautiful eggshell finish to an ink, must be used with caution, due to its alkalinity, in order to avoid livering and the burning of certain colors, particularly iron blues.

### Varied Uses for Whites

The semi-transparent white pigments also fill a very necessary gap in the production of white lithographic inks as extenders, fillers or reducers. Gloss White, which is a precipitated combination of Aluminum Hydrate and Barium Sulphate, is by far the most widely used semi-transparent white pigment. This pigment is frequently employed to overcome the poor working qualities of colors that are apt to pile, cake, etc. Laketine is a combination transparent white made by a special process that has found great favor with most lithographers. There are many products on the market called Laketine, but few ink manufacturers know the secret

*For Best Results*  
ECONOMY AND SIMPLE OPERATION  
**USE CONTRASTO**



**PROCESS FILMS**  
SHARPNESS AND DENSITY  
**NEGATIVE PAPERS**  
PURE WHITE AND CLARITY  
**STRIP FILMS**  
QUALITY OF WET PLATES

*Write for Information to*

**POLYGRAPHIC CO. of AMERICA Inc.**  
Film Division      310 E. 45th St., New York, N. Y.      14 E. Jackson Blvd., Chicago, Ill.

of producing a real Laketine having all the desirable properties required. This product when properly compounded, furnishes a very excellent extender and reducer. Most tinted effects can easily be reproduced when Laketine is used in their formulation. Special clays and whitings, as well as Blanc Fixe, are used as extenders in lithographic and printing inks. These latter pigments never attained any appreciable application in the lithographic process, are used only occasionally and are not recommended for good work.

The opaque whites used in making lithographic extenders are rather diversified. White Lead is the oldest known opaque white pigment. The Ancients, in the time of Caesar, were familiar with this pigment and used it as is, or, in tints for their art work. During the latter part of the eighteenth century and again in the latter part of the nineteenth century, two white pigments were produced that soon replaced considerable of the lead white used in the graphic arts. Lithopone is used extensively in producing white inks of fair opacity. This white is a chemical combination of Zinc Sulphide and Barium Sulphate. Until recently, lithopone was the most opaque white. During the last few years the introduction of Titanium Dioxide placed in the hands of the ink maker an opaque white that in a relatively short time gained unusual popularity. Titanium was first discovered in 1789 by a chemist named McGregor. At that time the possibilities of this new element were still unrealized. This pigment is extracted from certain sands found in Florida and India. One of these sands, known as Ilmenite, is treated with concentrated sulphuric acid and heated under very definitely controlled conditions until most of the Titanium and iron are converted into the soluble sulphates. These combined sulphates are separated, the titanium sulphates are further purified and finally calcined. The opacity of this pigment is more than three times greater than its next nearest opaque white pigment. The working properties of a lithographic white made from Titanium Dioxide are also an improvement over most opaque white inks. Zinc White, while it has lost some popularity due to its tendency to liver, is still used in making white inks for special applications. Zinc Oxide or Zinc White is produced by collecting the white smoke produced in roasting either Zinc ore or purified Zinc metal. White Lead, the original opaque white pigment, still finds considerable use in lithographic inks. This white is produced by several processes, but the old Dutch process apparently makes a pigment with many desirable properties. In this process, the metallic lead is exposed to the fumes of acetic acid and carbon dioxide, thus forming a basic lead acetate which is the basis for Dutch Process White Lead. Several other opaque whites, such as, Zinc Sulphide, Titanox, Cryptone, etc., are used in white inks where certain special qualities are desired.

The white pigments now being used in lithographic inks, while they fulfill their various purposes more or less satisfactorily, can be improved.

# THE LATHROP PAPER CO.

WOULD LIKE TO SHOW  
YOU A VERY COMPLETE  
LINE OF PAPERS FOR  
OFFSET PRINTING

A Variety of  
**COLORS**  
**FINISHES**  
**& GRADES**

FROM THE LOWEST IN PRICE  
TO THE HIGHEST

*Send for our samples*

They will help you in selling  
and creating better and more  
profitable printing

  
**LATHROP PAPER CO., INC.**

155 Perry Street

NEW YORK, N. Y.

CHelsea 3-7500

50 East Peddie St.

NEWARK, N. J.

Bigelow 3-3430

For BETTER  
Reproduction

# LEVY CAMERAS

STANDARD & DARK ROOM TYPES  
MADE OF WOOD OR METAL

HALF TONE SCREENS  
VACUUM PRINTING FRAMES  
LENSES - LAMPS

*Manufactured by*

**REPRO-ART MACHINERY CO.**  
WAYNE AVENUE & BERKELEY STREET  
**PHILADELPHIA, PA.**

## OFFSET PLATES FOR THE TRADE DEEP ETCH or ALBUMEN

Modern Facilities for Producing  
Quality Line or Halftone Zinc  
Plates, Black and White; also  
Duo-Tone, Size up to 32 x 43.

**PROMPT SERVICE**  
**REASONABLE PRICES**

We Also Maintain a  
LINE AND HALFTONE  
FILM SERVICE

**NEWICK BROTHERS, Inc.**

187 SYLVAN AVENUE

NEWARK, N. J.

## Ruinous Prices

(Continued from Page 32)

quate equipment and lower plate making costs. In addition, their sales setup is generally more sound."

The accuracy of the story quoted here is reflected in the graphic evidence reproduced on this page. These ads were taken from the pages of the same trade paper that issued the implied warning to dissuade others from "taking the plunge."

Elsewhere in this issue will be found a discussion of the increased costs which seem imminent for lithographers, if, indeed, they are not already reckoning with them. Energetic as competition may be, it should not manifest itself into a continuous beating down of prices. Otherwise, according to the rule of survival of the fittest, still more casualties will be recorded during 1936.

The essential need for lithographers everywhere is continuous effort in the direction of selling the lithographic process as an efficient, economical advertising instrument, and not the facilities of one plant in preference to some other because of price considerations.

Prices today are too low. If the industry is to prosper, lithographers as well as those contemplating entry into this field should consider the following conditions carefully:

1. The heavy productivity of some plants, frequently operating two and three shifts.
2. The ability of small equipment to compete with large.
3. The frequent scarcity of skilled help and the comparative high wages demanded by this type of help.
4. The radical difference between offset and letterpress equipment and the disastrous results that result from attempts to switch help from one type to the other.

Lithographers should imprint all work as having been lithographed in the United States.

FOR SHARP DEVELOPMENT AND LONG LIFE  
USE

**Romaco Developing Ink**

Made on the same basis as our famous  
CRAYON, ROLLING-UP and TRANSFER  
INKS

**ROBERT MAYER CO., Inc.**  
HOBOKEN, N. J.

Manufacturers of  
Fine Inks Since 1855

Write for Samples  
and Prices

## Increased Use of Coated Papers Reported

The advertising manager of one of the large typewriter companies, an experienced buyer of varied kinds of direct advertising, recently saw a copy of a house organ produced by photo-lithography on litho paper, coated two sides, and expressed surprise that such an elaborate, fine-looking effect could be produced by the process. He had never seen anything like it before. In fact, it was difficult to convince him that this was photo-lithography and not some far more costly method of reproduction.

A group of photographic prints covered the center spread, an area 17 by 11; and details of the snapshots were as clear as an engraver's half-tone would have been. Yet the cost of the entire issue was not much greater than the scale price of this cut alone.

A good coated paper made for photo-lithography yields a clean outline, a sharp reproduction and gives a brilliance often required by the nature of the copy which is enhanced with a coated surface.

Coated papers are now made and extensively used which not only give fine, clear reproductions but have a brilliant neutral blue-white background. The costs are moderate and demonstrated results make it possible to sell photo-lithography on coated paper to people who have been unwilling or unable to use this process before.

---

It has been said that the bidders who are always lowest in bidding for work in almost any industry are those who are involved financially with banks, creditors, and others.

---

### FOR SALE MODERN PLANAGRAPH PLANT

Located in Chicago

Present sales \$75,000 annually.

Offers exceptional opportunity for manager and shop superintendent to acquire a profitable, going business. Two good salesmen available.

Present owner has other interests. Price is right and terms of payment very favorable to the right parties.

*For Details Address*

Box 100, THE PHOTO-LITHOGRAPHER  
1776 Broadway

New York, N. Y.

## EVEN ILLUMINATION AT CLOSER RANGE



"IF IT IS NEW,  
IT'S A GELB"

WITH

## GELB LAMPS

EQUIPPED WITH

## ARC HOT SPOT ELIMINATORS

MAKES POSSIBLE

### 1. SHORTER EXPOSURES

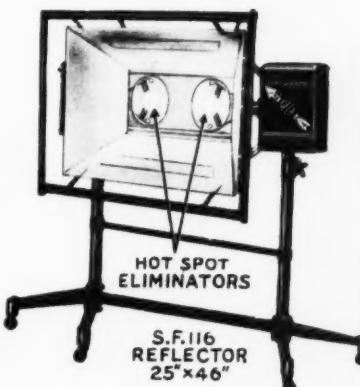
without heat or reflections on the copy board or printing frame.

### 2. CLOSER CONCENTRATION

of light without waste.

### 3. LESS RETOUCHING

as the light is diffused (without loss of intensity).



"IF IT IS NEW,  
IT'S A GELB"

CATALOG UPON REQUEST

## THE GELB LAMP CO.

250 W. 54th STREET

NEW YORK CITY

STANDARD AMERICAN PHOTO LAMP

## Tips on Tables

EVER since the invention of the monotype machine, monotype composition has been the symbol of the highest grade tabular work—the most complicated type forms set neatly, accurately and quickly.

Pioneers in the monotype field since 1911, we have for many years been furnishing lithographers with reproduction proofs of their intricate as well as their more simple type forms. Recent modern additions to our proving equipment enable us to supply you with better proofs than ever before.

*Ask for our new condensed specimen book showing more than 1000 Monotype, Linotype and Foundry faces.*

### New York Monotype Composition Co.

461 Eighth Avenue Phone MEdallion 3-3626-7-8-9

MONOTYPE • HAND TYPOGRAPHY • LINOTYPE  
BRONZE AND BLACK & WHITE REPRODUCTION PROOFS

## THE RATHBUN & BIRD COMPANY, Inc.

### MACHINISTS

FOR

*Lithographers  
Photo-Engravers  
Electrotypes  
Printers*

PLANTS MOVED

MACHINES RE-CONDITIONED

REPAIR SERVICE

Since 1898

85 GRAND STREET

NEW YORK, N. Y.

Tel.: CANal 6-4145-4146

## CORRESPONDENCE

### Informative

The very excellent December issue of the Photo-Lithographer commands my admiration, and I therefore gladly yield to the impulse to write you this line of felicitation upon the splendid work which you and your Association are doing.

It is not only informative, but uplifting as well, and one can only wish that Lithographers generally would react to the forward looking methods and practices which you advocate.

Charles P. Schmid, President  
Trautmann, Bailey & Blampey.

### Likes Halftones

I have been reading with a great deal of interest your Photo-Lithographer magazine. It is certainly well edited and instructive, and I believe your articles on "Selling" and "Training of Salesmen" are "just what the doctor ordered."

This present issue is one of the best examples of well printed offset-lithography that I personally have seen for quite some time.

O. W. Perin, Vice-President  
The Gibson & Perin Co.

### Progress

You are to be congratulated on the rapid progress made in the "Photo-Lithographer." It was a smart idea and is being handled very well. The association should be proud of their organ.

R. A. Faulkner  
Sales Promotion Division,  
International Paper Co.

### Orders Pour In

You will be gratified to know that we are working nights to fill orders for Nickel Top plates and those of our products that make their processing possible. Much of the demand for these products is attributable to the excellent job your magazine is doing for both the subscriber and the advertiser.

T. R. Caton,  
Litho Chemical & Supply Co.

### Shading Mediums Used for Cover of This Issue

The practical value of shading mediums in photo-lithography is again demonstrated on the front cover of this issue of THE PHOTO-LITHOGRAPHER, which design was executed with shadings of the Craftint Manufacturing Company.

This concern is now offering a liberal sample kit which will be sent to any photo-lithographer on request.

## PLAIN & FANCY PAPERS FOR OFFSET PROCESSES

We carry large and varied stocks for all your immediate requirements . . . making orders for regular or special sizes, colors, weights and finishes are carefully and quickly executed. Learn to try us first.



Our envelope manufacturing department can quickly any style or size of envelope for the broadsides and catalogues  which you produce.

### ROYAL CARD & PAPER CO.

"A GRADE FOR EVERY USE"

ELEVENTH AVENUE AND 25th STREET, NEW YORK, N. Y.

Incorporated 1916

### THE PIONEER PLATE GRAINERS IN AMERICA

Reliability Backed by a Desire to Please

#### IMPORTANT ANNOUNCEMENT

#### TO MULTILITH OWNERS

We are pleased to announce to the trade that a new Department has been added to our already large graining plant to take care of your requirements in the Regraining of your MULTILITH PLATES.

===== ALL OUR PLATES ARE MARBLE GRAINED =====  
WHEN WE SAY MARBLE GRAINED WE MEAN JUST THAT

They may cost a little more BUT what a DIFFERENCE. A trial order will convince you of their merits. Address your inquiries to

MULTILITH DEP'T, 45 ROSE ST., NEW YORK CITY  
IF PLATE RELIABILITY IS WHAT YOU ARE LOOKING FOR - THAT'S US.

**Reliable Lithographic Plate Co., Inc.**  
17-27 Vanderwater St. & 45 Rose St., New York City

PHONES  
BEEKMAN  
3-4531-4542

FOR  
**QUALITY**  
AND  
**QUANTITY**  
**PRODUCTION**



Distributed by  
**PHILIP M. BAINBRIDGE**  
37 EAST 28<sup>TH</sup> ST. NEW YORK, N.Y.

Also Stocked and Distributed at  
**CHICAGO**

**C. H. BAINBRIDGE**  
82 WASHINGTON STREET

**LOS ANGELES**  
**GRAPHIC ARTS INK CO.**  
240 WERDIN PLACE

**New Typewriter Ribbon Assures Better Reproduction**

With better reproduction of typewritten copy in view, a new typewriter ribbon is now being distributed by Fuchs & Lang Mfg. Co., Division General Printing Ink Corporation. Known as the Satin Finish Photographic Ribbon, the product was developed by A. P. Little, Inc., in cooperation with a number of photo-lithographic establishments.

Pointing out that no reproduction can be better than its original copy, Fuchs & Lang states:

"Getting a good photographic negative from typewritten originals has been one of the difficulties confronting those photo-offset printers that are undertaking to do the better grades of work. To get a good film from a typewritten original the typewriter ribbon ink used in writing that original must be of such character that the camera picks up its whole content. If the camera ignores a portion of the contents of the ink the result will be faint lines in the negative, with resulting failure of the plate and the finished job to be as good as they should. The camera chooses what it will and will not record."

"In all black and white line reproduction—under which classification typewritten copy comes—'process' film is used. This type of film is non-color sensitive—that is, though the various colors of the spectrum each have a different tonal value, ranging from violet or light blue to red, process film does not make these distinctions. Certain colors are lost entirely, while all that do photograph come black."

"Satin Finish Photographic ribbon has been given an unbiased test in comparison with all other ribbons of merit on the market," Fuchs & Lang goes on to say. "It's practical value has been thoroughly established by the service it is giving in the retyping department of many photo-lithographic establishments as well as to many large buyers of photo-lithography who want to submit their copy ready for the camera."

**New Roller Making Equipment For S. Bingham's Son**

Thirty thousand dollars' worth of new roller making machinery has been installed by Sam'l Bingham's Son Manufacturing Co., nationally known manufacturer of printing and offset rollers.

The concern announced last month that the expansion was necessitated by increasing production demands in recent months. The new equipment is now in operation in the main plant in Chicago and in branch plants in different sections of the country.



OFFICES AND WAREHOUSE OF BALDWIN PAPER COMPANY, INC.

## Headquarters for PHOTO-LITH Papers

YOU can make easy work of your paper problems by becoming acquainted with all of BALDWIN'S "Standard Photo-Lith Papers of Quality", and by taking full advantage of our desire to co-operate with you at all times. Send us your inquiries. Samples, dummies and lithographed specimens, with prices, furnished promptly. **Send for your copy of the BALDWIN PAPERWEIGHT CALCULATOR.**

**Baldwin Paper Company, Inc., 233-245 Spring St., New York, N. Y.**

*Standard Printing Papers of Quality—FOR 15 YEARS*

## OFFSET INKS LITHO DEEPTONE OFFSET BLACK

The jet black density of this ink plus its good working press properties will please you. Deep-tone Offset Black No. N-11505 prints sharp and clean and meets your demands for the maximum in black, and white contrast. A trial run will furnish you with convincing proof of its outstanding value and indicate why so many lithographers prefer it—particularly for their long run jobs.

## SINCLAIR & CARROLL Co., INC.

*Makers of Printing, Litho and Litho Offset Inks*

591-3-5 Eleventh Ave. Tel. BRyant 9-3566

NEW YORK CITY

CHICAGO: 440 West Superior St. Tel. Superior 3481

LOS ANGELES, CAL.: 417 E. Pico St. Tel. Prospect 0475

NEW ORLEANS, LA.: 518 Natchez St. Tel. Main 4421

SAN FRANCISCO: 345 Battery St. Tel. Garfield 3750

On November 2, 1935, PRINTING NEWS published a list of new Offset plants in New York City. Of the 41 names on this list—

16 bought their entire plate making equipment from the

**MILES MACHINERY CO.**

4 bought part of their installation from the

**MILES MACHINERY CO.**

11 have no plate making equipment whatsoever. Since then we have installed four other plants in New York City.

This heavy preponderance of patronage of the **MILES MACHINERY COMPANY** can mean only one thing.

That we sell the right equipment at the right price. If you are thinking of installing offset, we can furnish you with complete plate making equipment on easy terms at prices that defy competition.

You owe it to yourself to inquire NOW!

**MILES MACHINERY COMPANY** 16 EAST 30th STREET  
New York, N. Y.

## "SULLEBARGER"

for  
CAMERAS  
SCREENS  
LENSES  
ARC LAMPS  
VACUUM FRAMES  
WHIRLERS  
CARBONS  
OKAY OPAQUE  
OKAY DEVELOPING INK

**E. T. SULLEBARGER CO.**  
116 John Street      New York City

## Nickel Top Plates Approved by Photo-Lithographers

Quick acceptance of nickel top plates by photo-lithographic establishments operating all sizes of presses has been reported by Litho Chemical and Supply Co., which recently introduced these plates.

By using a special plating process, the sponsor of these plates explains, there is produced a plate with the hardness of stone, "resulting in work having the beauty of detail usually associated with stone lithography. The nickel top follows the contour of the grain and the plates have an excellent affinity for the fountain solution."

"Since the nickel top does not wear away with press friction unusually long runs are resulting from the use of these new plates," the manufacturer goes on to say. "For the same reason it is unnecessary to mechanically regrain these plates. Regraining is accomplished by placing the used nickel top plates in a bath solution that dissolves the work, leaving the plate clean and with the grain unimpaired."

"The ease with which plates may be regrained together with the longer life of the metal itself makes their use economical."

Basic patents covering all features of the nickel top plates have been applied for by Litho Chemical. A complete plating plant is now operating full time to supply the demand for these plates and the repeat orders from those who have tried them is very gratifying, according to the sponsor.

An attractive folder giving complete information about nickel top plates is now ready for distribution to interested photo-lithographers.



## Press Manufacturer Looks Ahead to Busy Year

The printing industry in all of its branches has an exceptionally busy and prosperous year ahead of it, and it would not prove surprising if all past records were broken with respect to volume operations, according to a statement issued by H. A. Porter, Vice-President in Charge of Sales, of Harris Seybold Potter.

"In my opinion," said Mr. Porter, "if the first half of 1935 had been as active in all lines of business as the last half of the year was, the graphic arts industry would have been back to the pre-depression level for the entire year. As it turned out, trade was a little quieter during the early months of the year than it was during the latter months, a condition which was exactly mirrored in the operations of the Harris organization.

"Our company is expecting to have one of the most successful years of its entire career in all three departments of its business—letterpress, gravure and offset equipment lines."



# Complete, Accurate Data on Your Prospects

National Advertisers are big buyers of Photo-Lithography—Get your share of this business by having at hand all pertinent facts about National Advertisers.

The Standard Advertising Register provides you with a list of about 9,500 advertisers, giving complete information regarding personnel, agency, time of the year advertising budgets are made up, types of advertising media used and other data that is of real value in sales promotion work.

The "Register" not only serves as a ready reference on which one can depend to answer the questions that arise daily about an individual account, it also is very valuable in the compilation of mailing lists.

*Write our nearest office*

**National Register Pub. Co.**  
330 W. 42nd St. 333 N. Michigan Ave.  
New York Chicago

STANDARD  
ADVERTISING  
REGISTER

# *Beautiful Ben Day Effects*

# DRESS UP YOUR PHOTO-LITHO WORK

2016

#### **1-CRAFTINT DRAWING BOARD**

**CRAFTINT DRAWING BOARD**  
contains invisible tints and tones which  
are made visible instantly with the stroke  
of a brush. Craftint Drawing Board is  
available in three weights (1 ply, 2 ply  
and 3 ply)—in 56 attractive positive and  
reverse patterns.

#### **2-CRAFTINT TOP-SHEET FILM**

is transparent and has the benday pattern reproduced upon it in either opaque black or opaque white as ordered for either positive



While only 9 patterns are shown herewith, there are 56 patterns available in positive and reverse effects.

**No photo-lith plant  
should be without this  
inexpensive, speedy  
benday medium.**



THE **CRAFINT** MFG.  
CO.

**Send me  
the  
FREE  
CRAFTINT  
SAMPLE  
KIT**

Name \_\_\_\_\_  
Address \_\_\_\_\_  
Title \_\_\_\_\_

BEN DAY  
SHADING  
MEDIUMS  
FOR ART WORK ON STONE,  
METAL & CARD BOARD

*Invented by Benjamin Day  
Used by the leading Lithographers and Photo Engravers of the World.*

BEN DAY, INC.  
118 E. 28th Street, New York

COPYRIGHT 1930  
THE BEN DAY. RAPID SHADING MEDIUM  
BEN DAY INC U.S.A.

## LITHOGRAPHIC TYPE IMPRESSIONS

PULLED ON

### TRANSFER PAPER

For Direct Rotary or Offset Press

### TRANSPARENT IMPRESSIONS

For Photo Composing Machines

### REPRODUCTION PROOFS

For the Photo Lithographer

SPECIALISTS IN TYPE-SETTING TO THE LITHOGRAPHER

AND METAL DECORATOR SINCE 1923

We operate no Printing or Lithographing Presses

Try our Service and be Convinced



### NEW YORK TYPE TRANSFER SERVICE

561 BROADWAY — 88 PRINCE ST.

CANAL 6-2562

NEW YORK

## Southern Plant Overcomes Its Paper Difficulties

After 18 months of operation, it was reported last month that the International Playing Card & Label Co., Rogersville, Tenn., has successfully solved its paper difficulties by installing 30 Catchdew units, manufactured by the Advance Manufacturing Co., Louisville, Ky.

The International plant runs several five-color Claybourn presses. The type of work turned out calls for varying humidity conditions, for often successive prints must each have a little less tack in the ink. Thus, high moisture content in paper causes considerable difficulty.

As a result of the Catchdew units, the plant's paper problems have been largely solved. The plant utilizes as much as 125 tons of ink a year.

Statement of the ownership, management, circulation, etc., required by Act of Congress, Act of March 3, 1933, of THE PHOTO-LITHOGRAPHER, published monthly at New York, N. Y., for January 1, 1936.

State of New York  
City and County of New York

ss.

Before me, a Notary Public and for the State and county aforesaid, personally appeared Walter E. Soderstrom, who, having been duly sworn, according to law, deposes and says that he is the business manager of the Photo-Lithographer and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of March 3, 1933, embodied in Section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publishers, editor, managing editor, and business managers are:

Publisher—Walter E. Soderstrom, 1776 Broadway, New York City.

Editor—Walter E. Soderstrom, 1776 Broadway, New York, N. Y.

Business Manager—Walter E. Soderstrom, 1776 Broadway, New York, N. Y.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company or other unincorporated concern, its name and address, as well as those of each individual member must be given). The Photo-Lithographer, National Association of Photo-Lithographers, 1776 Broadway, New York, New York.

3. That the known bondholders, mortgagees and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages or other securities are: (If there are none, so state). None.

4. That the two paragraphs next above giving the names of the owners, stockholders and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also, that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest, direct or indirect, in the said stock, bonds or other securities as so stated by him.

WALTER E. SODERSTROM  
Business Manager

Sworn to and subscribed before me this 19th day of December, 1935.  
ISIDORE WOLFE

ISIDORE WOLFE, Commissioner of Deeds N. Y. Co. Clk. No. 117, Reg. No. 44-W-7 Bronx Co. Clk. No. 16, Reg. No. 37-W-14 Kings Co. Clk. No. 31, Reg. No. 7027 Queens Co. Clk. No. 854, Reg. No. 178 My Commission expires October 15, 1937.



## *Showing The Beauty Of Nickel Top Plates*

Photo, Courtesy Eastman Kodak Co.

Press work by Ardlee Service Inc.

Plate processing materials and Nickel Top Plate by Litho Chemical & Supply Co.

**PLEASE SEE OTHER SIDE OF THIS INSERT**

# Nickel Top Plates

Combine the durability of one of the hardest of metals with the beauty of detail heretofore obtainable only with Stone Lithography.

This has all been made possible because of the perfection of correct plate processing materials.

Nickel Top plates possess all that has long been lacking to make photo lithography the leader of all reproduction methods of printing.

The economy of Nickel Top Plates as well as the simplicity of their preparation commends their use by all photo-lithographers desirous of producing work that will be a credit to them and their chosen field of the Graphic Art.

**Nickel Top**  
(PATENTS PENDING)  
**THE ULTIMATE PLATE**  
*is here!* PERMANENT AS  
THE PYRAMIDS

THE ANSWERS TO THESE QUESTIONS TELL YOU WHY

- What are Nickel Top Plates
- Can they be regrained
- Will they save me money
- Will they do a better job
- Can I use egg albumin coating
- Do I have to learn new tricks
- Do they have and hold a grain
- Do they carry the fountain etch
- Do they oxidize
- Do they clean easily
- Where do I get them
- Are they made for Multilith presses
- Are they made for Rotprint presses
- Can my old plates be Nickel Topped
- In what size do they come
- How do I obtain these plates

\* PRICE LIST OF PLATES BY SIZE AND QUANTITY ON BACK PAGE

*Send for this Folder  
today — it's free  
to Photo-Lithographers*

**WARNING:** Nickel Top Plates are the creation of Litho Chemical & Supply Co. Patents have been applied for and infringements will be prosecuted vigorously.

Address all enquiries to

LITHO CHEMICAL & SUPPLY CO.  
63 Park Row  
New York, N. Y.



# LITHO REDUCOL

INCREASES DISTRIBUTION & COVERAGE...STOPS TACKING  
PREVENTS CRYSTALLIZATION

Lost press time, wasted stock, delayed deliveries, and disappointed customers! How often do they happen in *your* shop—simply because the ink persists in "acting up" under changing temperature and humidity conditions?

Lithographic press-men wear no halos. They cannot work miracles! Yet jobs have to be gotten out on time and at a profit. Give them this new, scientifically developed corrective for litho inks, and let them *save their tempers and your money!*

Unlike any other ink "compound", LITHO REDUCOL softens the pigments of lithographic inks; makes them "lay" perfectly regardless of stock, temperature or weather; prevents picking, tacking and crystallization; increases coverage; and *actually has a preservative effect on rubber blankets and rollers!*

*Made Expressly for  
LITHOGRAPHIC PRINTING*

Not just another compound, but scientifically developed exclusively for *litho and offset inks*, LITHO REDUCOL is ideal for multi-color and over-lapping runs. It gives a quick-drying non-crystallizing surface that "takes" additional colors perfectly and without loss of time. It adds life, sparkle and depth to any color, and prevents offsetting.

*Try This NEW PRODUCT at Our Risk!*

Order any reasonable quantity of OFFSET REDUCOL, for trial, with the distinct understanding that the charge will be completely cancelled if you are not enthused over results. The price, in 5 lb. cans, is 75 cents per lb. In 30 lb. shipments, 65 cents per lb. You take no risk in ordering any Indiana Chemical product!

INDIANA CHEMICAL AND MANUFACTURING COMPANY

517 SO. ALABAMA STREET

Indianapolis, Indiana

OFFSET  
PLATE  
ENGRAVERS

A  
Complete  
PHOTO PLATE  
MAKING PLANT  
AT YOUR  
SERVICE

M. A.  
**MINOTTI**  
INCORPORATED

129-135 LAFAYETTE STREET  
NEW YORK. N. Y.

Telephone: CANal 6-2990-1

WE OPERATE NO PRESSES

SPECIALISTS  
IN PLATES  
THAT PRINT

All Types of Press Plates  
Color Corrected Negatives  
Ready for the Machine  
Originals for Hand Transferring  
Hand Transferred Press Plates

# ETCH-O-LITH



makes a wonderful  
water fountain etch  
and

## INSURES A

### PERFECT MOISTURE FILM

Zinc or aluminum plates treated  
with Etch-O-Lith CAN NOT OXIDIZE.

The grain takes on a natural affinity  
for water. Tinting and scumming CAN'T  
take place on an Etch-O-Lith surface.  
a trial quart of Etch-O-Lith at \$1.50 f.o.b.

**PARKER PRINTING PREPARATION CO.**  
225 EAST 44th STREET  
NEW YORK



## OKAY OPAQUE

BETTER FINISHED NEGATIVES  
IN SHORTER TIME

- ★ SMOOTH FLOWING FOR THE RAPID  
BRUSH SWEEP
- ★ DENSE OPACITY
- ★ DRY QUICKLY
- ★ NON-CRACKING

## OKAY DEVELOPER

### DEPENDABLE PRESS PLATES IN A FLASH

- ★ EASILY APPLIED TO ANY METAL
- ★ CLEAR, SHARP AND ACID RESISTANT  
IMAGE
- ★ STAND UP FOR LONG PRESS LIFE
- ★ RELEASE EASILY, UNDER HIGH HUMIDITY  
FROM BARE GRAIN

## FRANCIS G. OKIE

Manufacturer Photo Offset Specialties and Inks

247 S. THIRD STREET

NEW YORK AGENT  
E. T. Sellebarger Co.  
116 John St., New York, N. Y.

CHICAGO AGENT  
John A. Sellebarger  
538 South Clark St., Chicago, Ill.

PHILADELPHIA, PA.

BALTIMORE AGENT  
E. W. Parker  
1207 S. Highland Ave. Baltimore, Md.

CANADIAN AGENT  
Manton Bros.  
97 Elizabeth St. Toronto, Canada

## Classified Advertising

Rates for this section, 25 cents per line; minimum \$1.50. Count eight words to the line, address to be counted. Remittance must accompany order. Box number addresses are confidential and cannot be revealed. Unless otherwise stated address replies to The Photo-Lithographer, 1776 Broadway, New York, N. Y.

### WANTED TO BUY

LITHOGRAPHIC PLANT WANTED, fully equipped and operating. State kind and size of equipment, where located and average annual business for past five years. Address Box 104, THE PHOTO-LITHOGRAPHER.

WEBENDORFER PRESS for experimental purposes. Detail age, present condition and price. Address Box 106, THE PHOTO-LITHOGRAPHER.

LEVY HALFTONE SCREEN—Size about 17x22, 120 line. Zeiss short focus lens, 8 or 9 inch. Condition of equipment offered must be perfect. State lowest price for cash. Address Box 1211, THE PHOTO-LITHOGRAPHER.

### FOR SALE

PROOF PRESS—Fuchs & Lang proof press and stone bed which can be used for proving stones or plates. Will sell for cash. Address Box 105, THE PHOTO-LITHOGRAPHER.

PROOF PRESS—16x22 Washington proof press, complete, brand new. \$75.00. Address Box 103, THE PHOTO-LITHOGRAPHER.

CAMERA—ARC LIGHTS—WHIRLER—RULING MACHINE: 17" process camera and stand, three reducing backs, screen mechanism, soft focus lights; pair of arc lights with two rheostats; Wesel whirler with motor outside diameter 36"; stone engraving ruling machine. JOHN G. MARK & SON, 414 BROADWAY, NEW YORK.

### SITUATION WANTED

OFFSET PRESSMAN—Fourteen years experience on Harris and Potter Presses. Excellent record, better class color and commercial work. References. Address Box 107, THE PHOTO-LITHOGRAPHER.

EXPERIENCED YOUNG MAN: All-around working knowledge of photo-lithography and some selling experience. Desire to connect with offset house offering good opportunity. Address Box 110, THE PHOTO-LITHOGRAPHER.

WANT TO PLACE YOUNG MAN, 22; six years experience composing room. Excellent references. Hard willing worker. Make good assistant production man. Salary low. Box 111, THE PHOTO-LITHOGRAPHER.

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## Southern Plant Building New Structure

What is expected to be one of the finest, most modern lithographic plants in the country is now being constructed in Houston, Texas, by Clarke & Courts, well known lithographic and printing concern of Galveston. Work on the building has already been started and it is expected to be completed by March 1st. Examination of the architect's drawing reveals that the factory portion of the building will have a monitor top. The entire structure will be 180 feet wide by 220 feet long. General offices will be on the right hand side of the tower in the front of the building, while the plant proper will be directly behind this. The front part, to the left of the tower will be devoted to displays of the large stock of office furniture which this concern carries. Immediately in back of this portion will be the stationery storeroom, shipping department, and warehouse.

In the rear of the main building, about 70 feet distant, will be a smaller structure to be used as a garage, machine shop and space for emergency storage. Factory and offices will be moved into the new quarters as soon as possible.

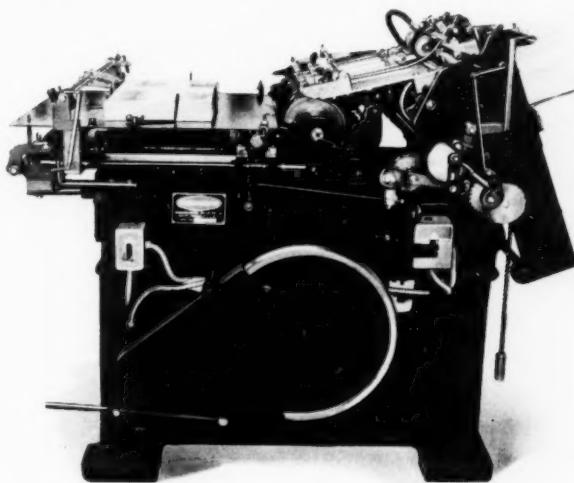
### New Label Press Introduced By Webendorfer

A new 10 x 15 automatic cylinder press designed primarily for label imprinting work has been placed on the market by

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According to the manufacturer, this press has an operating speed of 4,000 to 5,000 impressions an hour and can economically handle both long and short runs of cards, blotters, envelopes, glassine stocks, onion-skins and sheets of paper up to 10½ x 15¼ inches. Quick change features are said to permit a change from envelopes to full size sheets.

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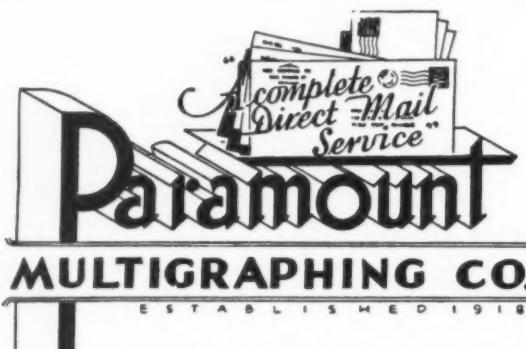
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### LITHOGRAPHIC ABSTRACTS

Abstracts of important current articles, patents, and books, compiled by the Research Department of the Lithographic Technical Foundation, Inc. These abstracts represent statements made by the authors of articles abstracted, and do not express the opinions of the abstractors or of the Research Department. Information concerning the books or periodicals abstracted may be obtained directly by addressing the Department of Lithographic Research, University of Cincinnati, Cincinnati, Ohio.

### NEGATIVE MAKING

#### REPRODUCING OPAQUE ORIGINALS BY CONTACT PRINTING.

Van Der Grinten, Naamlooze Venootschap Chem. Fab. British Patent No. 425, 434 (1935). In a process for making reflex copies in which the original is impinged upon by a radiation which is divided into small areas of greater and less actinic intensity either before its passage through the sensitive layer or layers or before leaving the surface of the sensitive layer facing the original, the carrier is provided on one side only with a sensitive layer, this side being turned away from the original. The division of the radiation is effected by a screen which may be a graduated, lenticular, or prismatic one. The image distance may be increased by the interposition of a transparent film between the original and the sensitive sheet; or the image distance may be controlled by the thickness of the carrier for the sensitive layer. The screen may be made reflective on the side facing the sensitive layer, such screen may be made from a silvered mirror, in which transparent lines are formed by a ruling machine. A screen, which is removable by mechanical means or by washing or chemical treatment, may be applied to the sensitive layer.

#### EASTMAN WASH-OFF RELIEF FILM AS USED BY STEICHEN.

Anonymous. *Photo-Engravers' Bulletin*, 25, No. 3, Oct. 1935, pp. 48-9. Vanity Fair, April, 1935, carries reproductions of color photographs produced by the Deeks method, a compromise between the two-color and the three-color techniques. The original negatives were made on Defender "Dupac film". Eastman "wash-off film", with their three-color dyes were used for the printing medium. In preparing the yellow printer, part of the exposure was made through the red printer negative and part through the blue printer negative. By varying these times of exposure, the yellow printer may be modified.

**DIFFRACTION THEORY OF HALF-TONE. XI.** Arithmetical of Half-Tone Stops. A. Fruwirth. *American Photo-Engraver*, 27, No. 11, Nov. 1935, pp. 917-24. Fruwirth believes that the designated stops in the usual F system are too far apart for process work, and suggests that the number of stops be increased and the interval between them decreased. The F system could be retained, or a system based on arithmetical progression could be adopted. Both systems are illustrated with tables and diagrams.

**HINTS ON HALF-TONE.** "Offset". *Graphic Arts Monthly*, 7, No. 9, Sept. 1935, pp. 20, 22, 54, 56, 58. A brief non-technical discussion is given of halftone photography, describing the purpose, adjustment and action of the screen. Fruwirth has recently investigated the old diffraction theory of halftone, and believes that the diffraction theory is more nearly correct than the penumbral theory. Two or three stops give a better dot formation than can be obtained with a single exposure using one stop.

**HIGH-LIGHT NEGATIVES.** H. M. Cartwright. *Process Engravers' Monthly*, 42, No. 500, Aug. 1935, pp. 247-8; No. 501, Sept. 1935, pp. 270, 273; No. 502, Oct. 1935, pp. 305-6, 314.

Methods for making high-light negatives for photo-lithography are summarized. The direct methods include: a modification of the technique used for halftone block negatives; a process using supplementary exposure without the screen; the use of stops of unusual shape; the Bassani process; and the use of a screen having apertures of variable density. The indirect methods involve the sequence: continuous-tone negative, continuous-tone positive, screen negative. These methods have been replaced almost entirely by the positive-reversal (or "intaglio") methods, which include the Sears highlight method and the intaglio-litho (or deep-etch) process.

**PROCESS OF DEVELOPING PHOTOGRAPHIC IMAGES, WITH CONVERSION FROM NEGATIVE TO POSITIVE.** W. Kleist. U. S. Patent No. 2,006,834 (July 2, 1935). The process of developing photographic images, with conversion from negative to positive, comprising the following steps: developing the image in an alkaline developer containing hexamethylenetetramine, washing the developed image in water, dissolving out the negative thus produced, and finally, after exposure, reducing the unconverted silver-bromide in a second developer.

**THE "FLASH" EXPOSURE.** W. B. Hislop. *Process Engravers' Monthly*, 42, No. 501, Sept. 1935, pp. 265-6. The "flash" exposure is very useful when working with originals such as wash drawings, pencil drawings, and halftone impressions, in controlling the translation of the scale of tones reaching well up into the highlights. The use of a stop which is a constant fraction of the camera extension is recommended.

**NEGATIVES.** "Offset". *Graphic Arts Monthly*, 7, No. 8, Aug. 1935, pp. 14, 16, 38-40. The author describes procedures and compares the advantages of three methods of development of indistinct line and halftone copy for planography. He recommends the use of the indirect method, consisting of producing the best possible negative, applying a slight reduction, making a contact print, treating it with Farmer's reducer to remove veiling, and then producing the final negative. Nothing is gained by the use of apertures smaller than f: 32.

### PLANOGRAPHIC PRINTING SURFACES AND PLATE PREPARATION

**REPRODUCTION PROCESSES FOR OFFSET PRINTING.** M. Hartman. *Offset Buch und Werbekunst*, 11: 299-302, No. 10, 1934. Photo-micrographs show the high accuracy with which half-tone dots are recorded on deep-etched plates, the best being made by the Hauck and Benner process. Fine-grained plates are preferred because they can be printed with less dampening, and the less water the better the impression. So-called "dry" lithographic processes either use concealed dampening or mercury and have made no advance over the simple process. (*Monthly Abstract Bulletin of Eastman Kodak Company*, 21, p. 294 (1935))

**STORING PHOTO-LITHOGRAPHIC PLATES.** Morland & Impey, Ltd. British Patent No. 431,415 (1935). To prevent deterioration of photo-lithographic plates coated with bichromated colloid, the plates are stored after coating and before use in a vacuum or in desiccated air or other gas. The desiccating agent may be calcium chloride, silica gel or phosphorus pentoxide.

**PHOTO-MECHANICAL PRINTING-SURFACES.** R. E. Hurst and C. E. Meulendyke. British Patent No. 427,407 (1935). A metallic sheet is coated with a silver salt emulsion of sufficient sensitivity for contact printing or for direct exposure in a camera; and after exposure and development of the silver image, a nega-

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tive or positive colloid relief is produced, under the selective control of the silver image, to serve as a resist plate. The metallic sheet may be a copper base sheet plated with nickel or chromium or other metal inert to the emulsion layer, i.e., a metal which does not contaminate the emulsion and protects it from contamination by the copper base. The surface of the nickel, etc. layer is preferably grained. Alloys may be used as well as pure metals or two or more layers of different metals, for example, a nickel layer covered with a thin layer of chromium. The developed image is converted into a negative colloid relief by a bichromate in solution (or other tanning agent), or into a positive by an oxidizing agent such as hydrogen peroxide or persulfate. The plate may then be etched through the inert metallic layer into the base plate in those parts unprotected by the emulsion resist.

#### EQUIPMENT AND MATERIALS

**CLEANING PRINTERS' ROLLERS.** L. Minton. British Patent No. 429,377 (1935). Ink or color is removed from inking etc. rollers without buffing treatment and consequent reduction in diameter, by immersing them in caustic soda, ammonia, or other alkaline solution whereby the ink is softened so as to be readily removed by washing with water. Other assisting agents such as para-cresol, para-cresylic acid, para-oxy toluene, para-methyl phenol, and phenol, may be added to the solution. The rollers may be suspended in a bath by wire slings from wood or other bars resting on the top of the bath.

**AUTOMATIC FOCUSING OF PHOTO-MECHANICAL REPRODUCTION APPARATUS.** J. Herholz. French Patent No. 770,493. The lens holder (of a camera) is fixed; the copy holder and the back frame are coupled to each other by two Carpentier "reversers" (levers bent at right angles, pivoted at the apex), placed symmetrically in relation to the axis of the apparatus and using in common an axial groove to guide the copy holder and the back frame. An indicator fixed to the back frame indicates the diaphragm to use for making screen negatives with the screen fixed relatively to the sensitive layer. (*Procédé*, 36, Nos. 1-2, Jan.-Feb. 1935, p. 19)

**PRINTING MACHINES.** American Type Founders Co. British Patent No. 433,096 (1935). An offset attachment for the flat-bed cylinder press.

**A NEW ILLUMINANT FOR USE WITH THE PROCESS CAMERA.** F. J. Tritton. *Process Engravers' Monthly*, 42, No. 502, Oct. 1935, pp. 309-10, 313. The Osira Lamp, one of the new high-intensity mercury arcs designed primarily for street lighting, was tested for suitability for process work. Neither the regular lamp nor the special color-modified lamp supplies sufficient red light for color work, but the marked constancy of illumination, the low current consumption (even in view of the fact that the lamp must be kept burning constantly during working time) and the low heat output make these lamps suitable for photographic work in monochrome and for printing down on metal.

#### PAPER AND INK

**EXPERIMENTS IN PRINTING.** P. H. Prior. *Paper Trade Journal*, 101, No. 15, Oct. 10, 1935, pp. 39-44. A hand-driven proofing press was used to study the type surface, ink film, surface to be printed, and pressure. By controlling the pressure and ink film, it is possible to compare different papers for printing qualities, and thus to predict the behavior of different papers on a commercial press, in regard to depth of printing, strike-through, and less directly, set-off.

**GENERAL**

**FIVE PERSISTENT PRESS PLATE TROUBLES.** C. F. Geese. *National Lithographer*, 42, No. 10, Oct. 1935, pp. 18, 22. The causes of the following press plate troubles are discussed; work wearing away after a short run; tint in spots or over the entire plate after running a few hundred sheets; work thickening up after a short while; plates not taking ink properly; and plates holding up in the solids but wearing quickly in the half-tones or fine work.

**NEW LITHOGRAPHIC ERA AT HAND.** H. Keusch. *National Lithographer*, 42, No. 10, Oct. 1935, pp. 24, 26. The author recommends that color correction by staining be controlled accurately by using a standardized series of solutions of graded tintorial strength; that process dry plates be used to ensure clear and brilliant negatives; and that methods and solutions be standardized so as to ensure uniform results.

**OVERCOMING SLURRING AND SCUMMING AND CARTON WORK TROUBLES.** "N.T.". *Modern Lithographer and Offset Printer*, 31, No. 7, July 1935, pp. 190, 192. The causes of slurring and scumming are given, and their prevention on paper and cardboards is discussed.

**MISCELLANEOUS**

**PRINTING IN SEVERAL COLORS.** W. K. R. Hartmann and C. P. E. Hartman. *British Patent No. 426,753 (1935)*. High gloss color-printing is effected by printing the picture in black or other color in the usual way and overprinting the picture entirely or partly with a transparent colored gloss overprint varnish. The overprint varnish may be colored with oil-soluble coloring matter or with highly glazing insoluble pigments, or with both, producing a double tone effect.

**"AQUATONE" PROCESS**—Analogous to Collotype. M. Leeden. *Modern Lithographer and Offset Printer*, 31, No. 10, Oct. 1935, pp. 245, 247. The principles underlying the "Aquatone" process, and the relationship of this process to the collotype and Sperati processes, are explained.

**CONTROLLED HUMIDITY IN INDUSTRY.** M. C. Marsh. (Book) Published by Charles Griffin and Co., Ltd., London, England. 1935. 6s. Net. This book describes the many and varied requirements for humidity control in industry. The following subjects are covered: the fundamentals of air conditioning, methods of measuring humidity, humidification, dehumidification, and automatic control of humidity. (*British Journal of Photography*, 82, No. 3925, July 26, 1935, p. 477.)

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<b>ARTIST'S SQUARES</b> *Zoltan, John M., 833 Lyman Ave., Oak Park, Ill.	<b>GRAINING—Plates</b> *Lithographic Plate Graining Co., 41 Box Street, Brooklyn, N. Y. McKenna, James J., 525 Locust Street, Philadelphia, Pa. *Reliable Lithographic Plate Co., Inc., 17 Vandewater St., New York
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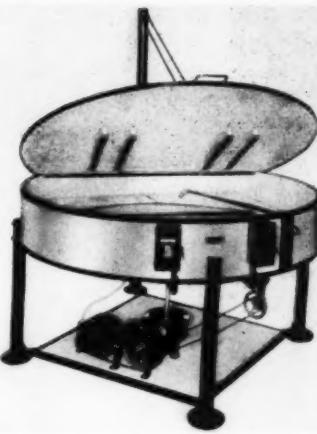
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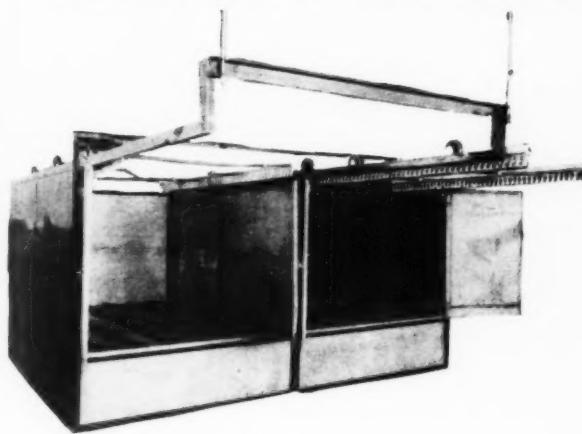
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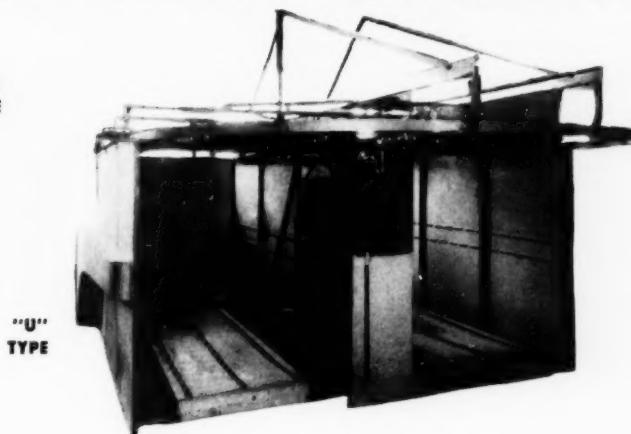
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(Continued from page 66)

### PRODUCT or SERVICE

#### OFFSET PLATE ENGRAVINGS

\*Minotti, Inc., M. A., 127 Lafayette Street, New York, N. Y.  
Offset Engravers Associates, Inc., 42-48 E. 20th St., New York, N. Y.

#### PAPER

\*Baldwin Paper Co., 233 Spring Street, New York, N. Y.  
\*Bulkley, Dunton & Co., 75 Duane Street, New York, N. Y.  
\*Cantine Paper Co., Martin, 41 Park Row, New York, N. Y.  
\*Crocker-McElwain Co., Holyoke, Mass.  
\*Hammermill Paper Co., Erie, Pa.  
\*International Paper Co., The, 220 East 42nd Street, New York, N. Y.  
\*Lathrop Paper Co., 155 Perry Street, New York, N. Y.  
\*Maxwell Paper Co., Franklin, Warren Co., O.  
\*Millar & Co., George W., 284 Lafayette Street, New York, N. Y.  
\*Royal Card & Paper Co., 11th Avenue and 25th Street, New York, N. Y.

#### PAPER CONDITIONING MACHINES

\*Advance Mfg. Co., Louisville, Ky.  
\*Lorenz & Co., Inc., Louis, Rose & Duane Sts., New York, N. Y.  
\*Southworth Machine Co., Portland, Me.

#### PLATES—Aluminum

Aluminum Co. of America, 1823 Gulf Bldg., Pittsburgh, Pa.  
\*Fuchs & Lang Mfg. Co., Div. General Printing Ink Corp., 100 Sixth Avenue, New York, N. Y.

#### PLATES—Dry

\*Hammer Dry Plate Co., Ohio Ave. and Miami St., St. Louis, Mo.  
\*Norman-Willets Co., 318 W. Washington St., Chicago, Ill.

#### PLATES—Zinc

\*Fuchs & Lang Mfg. Co., Div. General Printing Ink Corp., 100 Sixth Avenue, New York, N. Y.  
\*Lithographic Plate Graining Co., 41 Box Street, Brooklyn, N. Y.  
\*National Litho Plate Co., The, 35 Meadow Street, Brooklyn, N. Y.  
\*Reliable Lithographic Plate Co., Inc., 17 Vandewater St., New York, N. Y.

#### PLATE COATING EQUIPMENT

Lanston Monotype Equip. Co., Locust & 24th St., Philadelphia, Pa.  
\*Zarkin Machine Co., 335 East 27th Street, New York, N. Y.

#### PLATE MAKING EQUIPMENT

\*Miles Machinery Co., 18 East 16th Street, New York, N. Y.  
\*Wesel Mfg. Co., Scranton, Pa.

#### PRESSES, NEW

\*Griffiths Co., Inc., John, 38 Park Row, New York, N. Y.  
\*Harris • Seybold • Potter Co., Cleveland, Ohio.  
\*Hoe & Co., Inc., R., 138th Street and East River, New York, N. Y.  
\*Miehle Printing Press & Mfg. Co., Chicago, Ill.  
\*New Era Press Mfg. Co., 38 Park Row, New York, N. Y.  
\*Rutherford Machinery Co., Div. General Ptg. Ink Corp., 100 Sixth Avenue, New York, N. Y.  
\*Webendorfer-Wills Co., Inc., Mount Vernon, N. Y.

#### PRESSES, SECONDS

\*Miles Machinery Co., 18 East 16th Street, New York, N. Y.

#### REBUILT EQUIPMENT

\*Miles Machinery Co., 18 East 16th Street, New York, N. Y.

#### ROLLERS

\*Sam'l Bingham's Son Mfg. Co., Chicago, Ill.  
\*Ideal Roller Co., Long Island City, N. Y., and Chicago, Ill.  
\*Vulcan Proofing Co., 58th Street and First Avenue, Brooklyn, N. Y.

#### SCREENS—Halftone

\*Repro Art Machinery Co., Wayne and Berkeley Streets, Philadelphia, Pa.

#### SHADING MEDIUMS

\*Ben Day, Inc., 118 East 28th Street, New York, N. Y.  
\*Craftint Mfg. Co., 210 St. Clair Avenue, Cleveland, Ohio.

#### STRIPPING TABLE

\*Jos. Gelb Co., 250 West 54th Street, New York, N. Y.

(Continued on Page 69)

**PRODUCT or SERVICE**

(Continued from Page 68)

**SULPHUR**

\*Fuchs & Lang Mfg. Co., Div. General Printing Ink Corp., 100 Sixth Ave., New York, N.Y.  
\*Roberts & Porter, Inc., 100 Lafayette Street, New York, N.Y.

**TRANSFER PAPER**

\*Fuchs & Lang Mfg. Co., Div. General Printing Ink Corp., 100 Sixth Avenue, New York, N.Y.  
\*Roberts & Porter, Inc., 100 Lafayette Street, New York, N.Y.

**TRANSFER PROOFS**

\*New York Type Transfer Co., 561 Broadway, New York, N.Y.

**TUSCHE**

\*Fuchs & Lang Mfg. Co., Div. General Printing Ink Corp., 100 Sixth Avenue, New York, N.Y.  
\*Litho Chemical & Supply Co., 63 Park Row, New York, N.Y.

**TYPEWRITERS**

\*Coxhead Co., Ralph C., 17 Park Place, New York, N.Y.

**TYPOGRAPHY**

\*Composing Room, The, 325 West 37th Street, New York, N.Y.

**VARNISH**

\*Fuchs & Lang Mfg. Co., 100 Sixth Avenue, New York, N.Y.  
\*Roberts & Porter, Inc., 100 Lafayette Street, New York, N.Y.  
\*J. H. & G. B. Siebold, Inc., 47 Watts Street, New York, N.Y.  
\*Sinclair & Valentine Co., 11 St. Clair Place, New York, N.Y.

**VARNISHES—OVERPRINT**

\*Hilo Varnish Corp., 42 Stewart Avenue, Brooklyn, N.Y.

**WASHUP EQUIPMENT**

\*Fuchs & Lang Mfg. Co., Div. General Printing Ink Corp., 100 Sixth Avenue, New York, N.Y.

\*William Gegenheimer, Inc., 78 Roebling St., Brooklyn, N.Y.

**WHIRLERS**

\*Lorenz & Co., Inc., Louis; Rose & Duane Sts., New York, N.Y.

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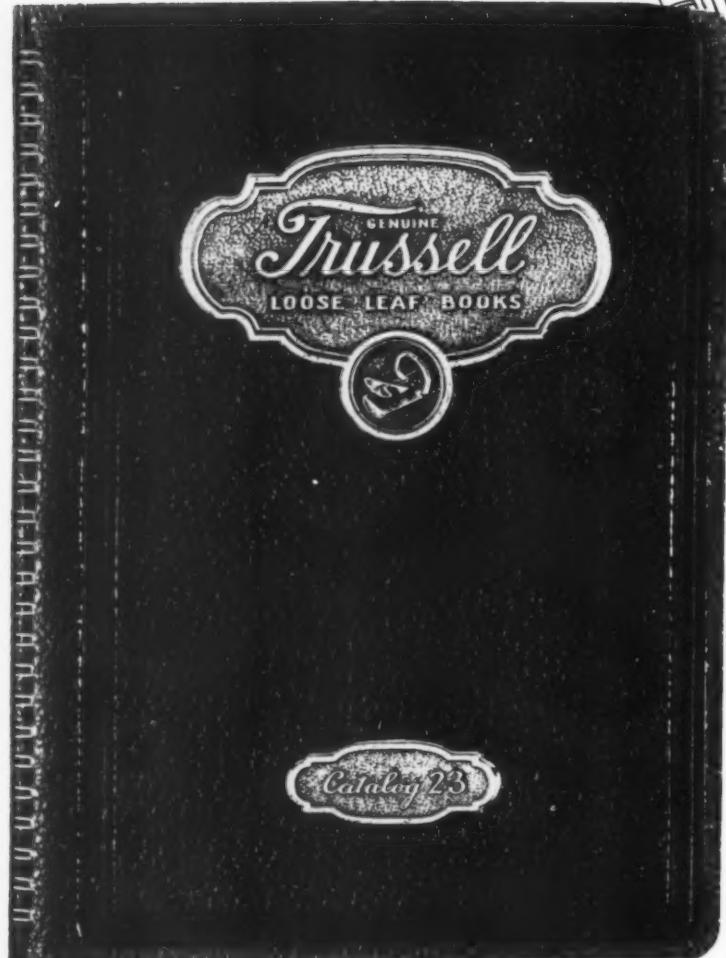
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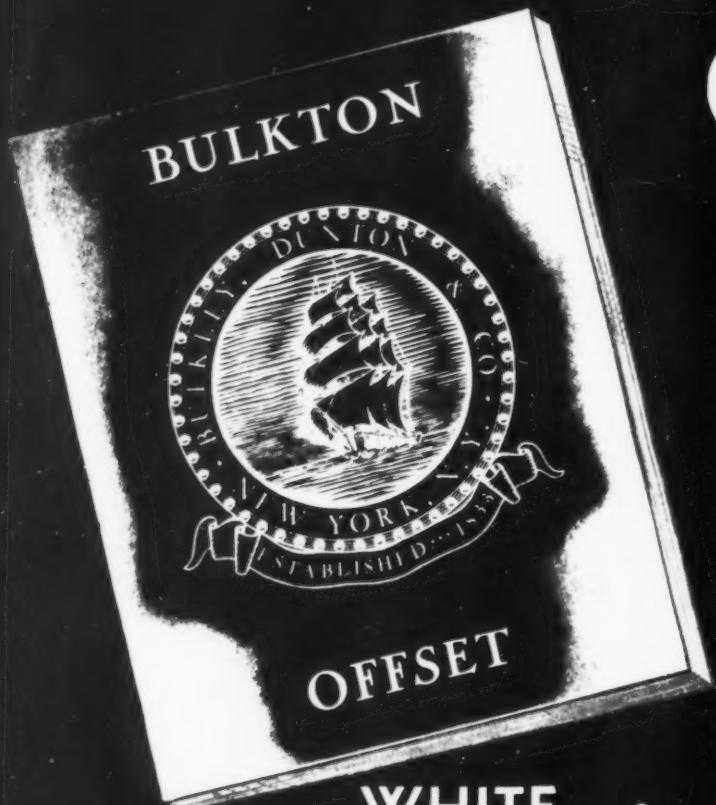
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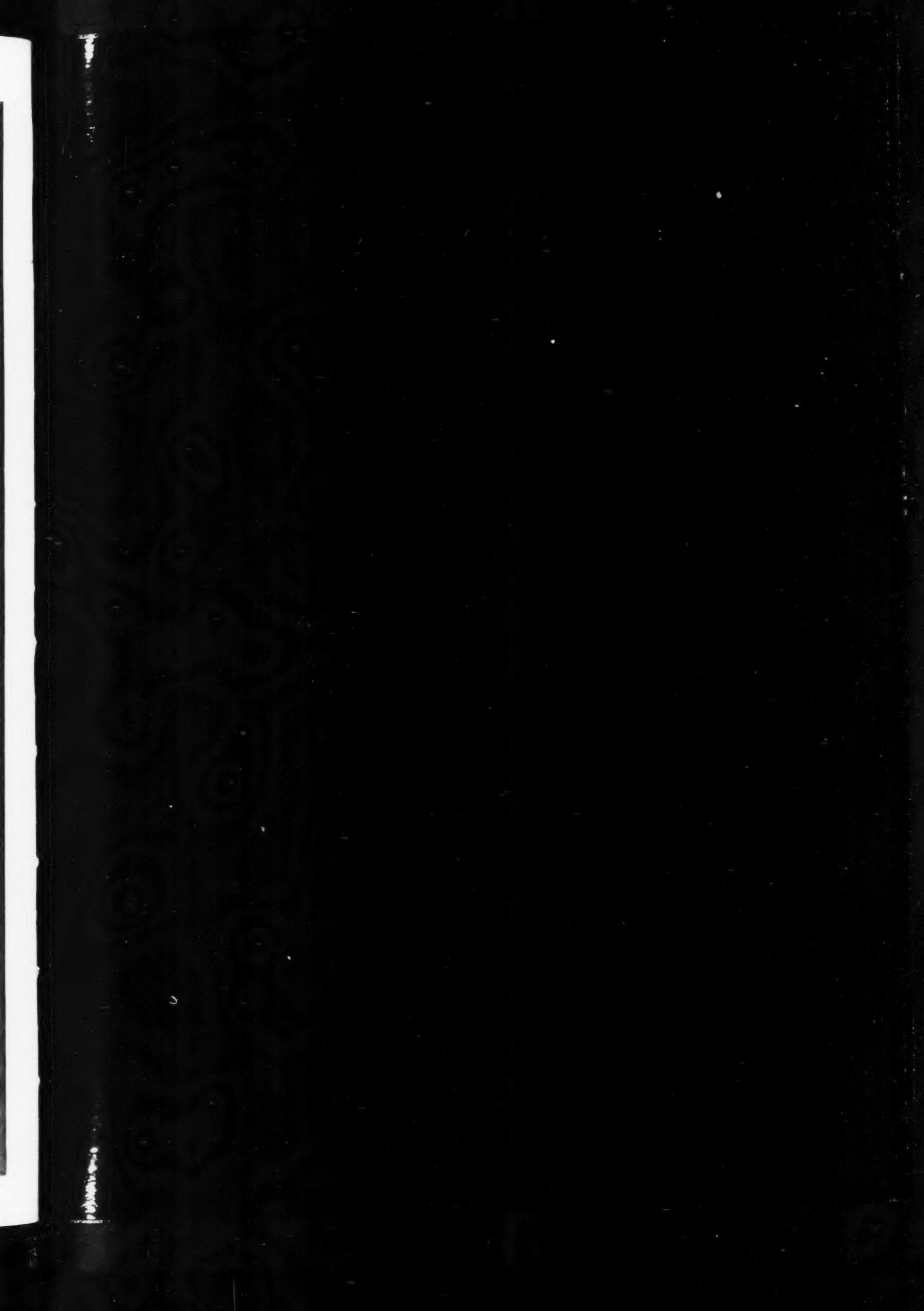
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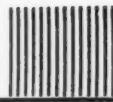
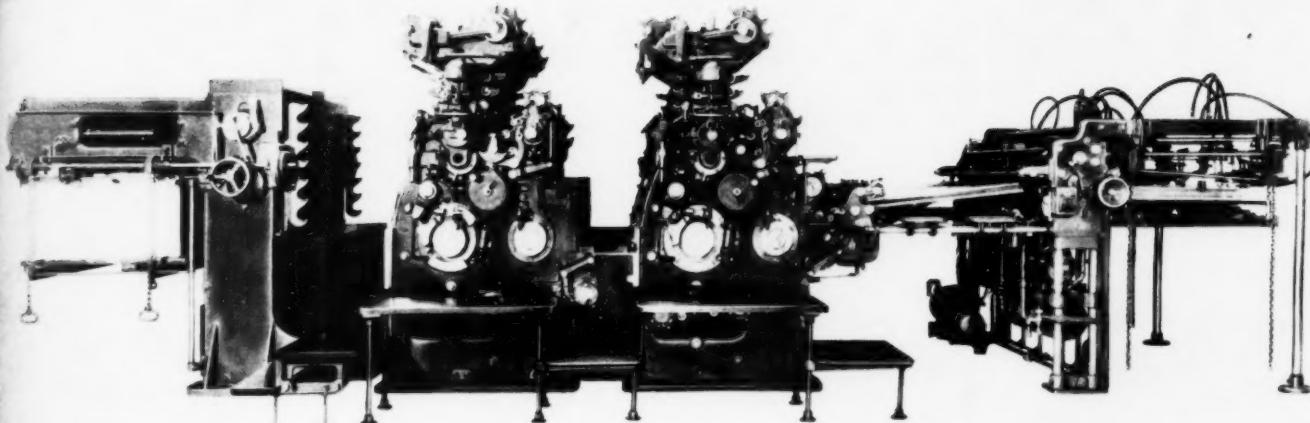






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